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FOLK-TALES OF ANGOLA

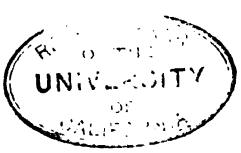
FIFTY TALES, WITH KI-MBUNDU TEXT
LITERAL ENGLISH TRANSLATION
INTRODUCTION, AND NOTES

COLLECTED AND EDITED

BY

HELI CHATELAIN

LATE U. S. COMMERCIAL AGENT AT LOANDA, WEST AFRICA



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PREFACE.

EARLY in 1885 I landed at Loanda, as pioneer and linguist of Bishop William Taylor's self-supporting missions in Africa. My duty was to acquire the languages, impart them to the missionaries, and prepare grammars, vocabularies, translations, and other elementary books needed by missionaries in the course of their labors.

During the first two years spent at Loanda the necessity of supporting myself and the station by means of tuition, which had to be given in the Portuguese tongue, added to chronic dysentery and fevers, left me practically no time for the study of the native language. But I was compelled to master Portuguese, which in Angola is indispensable for dealing with the educated classes, and is always of utility in intercourse with the common natives.

My attempts to acquire the native language in Loanda, though largely unsuccessful, taught me several things: (1) that the books hitherto published on the language were worse than useless, being positively misleading; (2) that the Portuguese and the educated natives were not to be relied on as informants; (3) that the form of speech in daily use among Loanda natives, needlessly mixed with Portuguese elements, offers poor material for the study of the genuine Ki-mbundu; (4) that the latter, and not Ambundo, Bunda, N'bundo, or any of the other current terms, is the only satisfactory and proper name of the native tongue.

My third year was spent in the interior, chiefly at Malange, the farthest inland settlement of the Portuguese, and the point of convergence of important trade routes. Here I had better opportunities for linguistic studies, although the necessity of teaching in Portuguese still left me only a few late hours of the night for the record of daily observations.

Before the close of the year I had collected about three thousand

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words, discovered the principal rules of Ki-mbundu phonology, morphology, and syntax, and firmly established the following important facts: (1) that the dialects spoken at and between Loanda and Malange are mutually intelligible, while those of Kisama, Lubolo, Songo, Ndongo, and Mbondo become so after very little practice; that, accordingly, all these dialects form one language, and that books printed in either the Loanda or Mbaka dialect would be useful to these tribes; (2) that the political and commercial importance of the Loanda district, where Ki-mbundu is the vernacular, the number and partial civilization of the inhabitants, the vast extra-territorial use of the language — in the coast-belt, wherever there are to be found Portuguese traders, troops, or authorities, and eastward as far as the Lualaba, wherever the ubiquitous Ambaquista (native of Mbaka) has penetrated — fully warranted the founding of a Kimbundu literature; (3) that I was at the time the only person willing and able to spend and be spent in this laborious task.

The sense of this great need of the Angolan people brought me back to civilization. During 1888, while recuperating in the mountains of the Swiss Jura, at the house of my mother, I wrote and published a primer and a gospel, as well as the first reliable grammar of Ki-mbundu, and prepared a dictionary of the same. The specimens of the language, namely, proverbs, riddles, and two short tales, contained in this grammar, were also the first examples of Ki-mbundu folk-lore placed before the public.

In 1889 I was again in America, and accompanied as philologist the United States Scientific Expedition to West Africa (called also the "Pensacola Eclipse Expedition") as far as Loanda. Here and in the neighborhood I took especial pains to obtain folk-tales and proverbs, and succeeded in securing hundreds of the latter and about a dozen of the former. My intention was to publish this material in one of the volumes containing the contemplated Reports of the Expedition.

A few days prior to my sailing once more for America, Jeremiah, my former pupil and friend of Malange, arrived at Loanda and volunteered to accompany me to Christendom. To him I owe the bulk of my tales and the best of them, as also much reliable information in regard to native beliefs and customs. A few of his stories were written on shipboard; the greater part were dictated,

and subsequently type-written by him at Vineland, N. J., in 1890 and 1891.

In June, 1891, when I returned to Angola as United States Commercial Agent, the manuscript, consisting of eighty folk-tales, with interlinear translation and notes, was practically ready for the press. It was then hoped that the Smithsonian Institution would undertake its publication. Since that time additional stories have been collected, and now there is material available for one or two additional volumes. Proverbs, riddles, and songs have also accumulated, so that the present volume, containing fifty tales, is only a first instalment of what I intend to publish as soon as means are forthcoming.

This will meet the objections of those who would have preferred to find in this volume examples of all the classes of native traditional literature. The remarks already made will also account for the prominence of the linguistic features of this book, which is intended to serve as a text-book for students of African languages as well as for students of comparative folk-lore. The scientific reader will appreciate the local coloring of the literal version and the proof of genuineness given by adding the original text.

The Comparative Notes are not intended to be exhaustive, but simply to give a few stray hints to the folk-lorist, and to furnish the general reader with some idea of the world-wide dissemination of folk-tales and of mythologic elements. Those who are acquainted with the animal tales of American negroes will readily recognize their variants in this collection. Fictitious tales (*mi-soso*), including animal stories, are placed first, and followed by narratives taken to be the records of events (*maka*); historical traditions (*ma-lunda*) are left for future publication. Within each class the tales are grouped with the intention of bringing together those mutually explanatory.

The chapter on African folk-lore, in the Introduction, was written in 1890–91. Students of folk-lore will notice that recent articles contained in folk-lore journals, and easily accessible to specialists, are not mentioned. Since 1890, Stanley's expedition into "Darkest Africa" has furnished a contribution to African folk-lore in J. M. Jephson's "Stories told in an African Forest." J. McDonald, in "Folk-Lore" (London), and E. Jacottet, in "Revue des Traditions Populaires" (Paris), have published interesting articles on Bantu

folk-lore. Very recently Dr. C. G. Büttner has published an "Anthologie aus der Suaheli-Litteratur" (Berlin, E. Felber, 1894), which appeared but a few days before the author's death. As this excellent work is a publication and translation of Swahili manuscripts, it is not surprising that only one story is entirely African.[1] The bulk of the written literature of Zanzibar is, naturally, either wholly or in large measure of Arabian origin.

No collector of folk-tales in a virgin field will be astonished to hear that mountains of prejudice were to be overcome by dint of diplomacy, perseverance, and remuneration before Angolan natives could be induced to reveal the treasures of their traditional lore to a stranger armed with pencil and paper. Now the spell is broken, and not a few natives volunteer, for a compensation, to have their stories taken down in writing.

The future of native Angolan literature in Ki-mbundu, only nine years ago so much derided and opposed, is now practically assured. J. Cordeiro da Matta, the negro poet of the Quanza River, has abandoned the Portuguese muse in order to consecrate his talents to the nascent national literature. The autodidactic and practical Ambaquistas of the interior have begun to perceive the superiority, for purposes of private correspondence, of their own tongue to the Portuguese, — to them what Latin is to the Lusitanian peasant; finally, indications are not wanting that the Portuguese authorities, civil and ecclesiastic, are becoming awake to the importance of a general language like the Ki-mbundu as a link between the official speech and the multitudinous Bantu dialects of their vast province of Angola.

In Africa, Portugal is caught as in a trap between powerful and encroaching neighbors, each one of whom is more than her match. The only safeguard of the last, but still magnificent remnant of her once unequalled colonial empire lies in the affection of her African subjects; and in no wise can she secure this better than by giving them what they desire, have patiently awaited, and are promised by the Constitution — namely, a rational system of elementary, industrial, and higher education. Nor can the primary school be a success so long as teacher and pupil are expected to read and write a language which neither understands.

To the Department of State at Washington and to the American

[1] *Der Fuchs und das Wiesel*, a parallel of our No. XXIX.

Geographical Society are due my thanks for the plates of my two maps of Angola.

It will give me pleasure to receive suggestions or criticisms from any person interested in African philology or folk-lore.

HELI CHATELAIN.

NEW YORK, February 1, 1894.

Permanent Address:
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INTRODUCTION.

I.

DESCRIPTION OF ANGOLA.

Extent. As defined by the recent treaties with Germany, England, and the Kongo State, the Portuguese province of Angola is one of the largest territorial divisions of Africa. Owing to its geographic situation, variety of climates, resources of soil, mineral wealth, and the progress already made in civilization, its intrinsic value and other possibilities surpass those of any other tropical African possession. From 4° 40′ to 17° 20′ south latitude, it owns over twelve degrees of seacoast, with the two best harbors of the whole West Coast, the mouth of the Kongo, and the Bay of Loanda.

To the interior it extends to the Zambesi River from its bend to its source, to the Kassai River from Lake Dilolo to 7° south latitude, and to the Kuangu River from 8° to 6° south latitude. In the north, its boundary runs along the 6° south latitude and a long stretch of the Kongo River. To this must be added the "enclave" of Kabinda. Thus this province forms a slightly irregular quadrangle, covering about 1,250,000 square kilometers.

In the south, it borders on German Southwest Africa, in the southeast on British Zambesia; and the Kongo State is its eastern and northern neighbor.

Climatic Conditions. As regards geographic latitude, the whole of Angola is tropical, but the temperature is everywhere advantageously modified: on the coast, by the sea-breeze and a high bluff, where the heat in the shade is never disagreeable; in the interior, by the elevation of the land. Of course the distance of twelve degrees between the extreme north and south latitudes implies a variety of climates irrespective of orographic conditions. From north to south the country may be aptly divided into four zones or belts: —

1. The coast-belt, between 50 and 150 miles wide, with an average altitude of 100 to 150 feet; more or less sterile, because of its

sandy soil, but rich enough in subterranean water to become valuable as soon as capital introduces wells and pumps.

2. The mountain-belt, formed by the lace-work of erosion on the partition wall between the highlands and the low coast-belt, with occasional signs of volcanic action. This is also the zone of luxuriant vegetation and mineral treasures, of grand scenery, of sultry vale bottoms and breezy peaks, of cascades and inspiring panoramas.

3. The plateau, or highland, belt, extending from the Kongo to the Kunene, and rising from 2,000 to 6,000 feet. This is the realm of the prairie and parkland, the home of antelopes, gazelles, zebras, and of herds of sleek cattle; the foreordained granary and live-stock ground of the coming century. Its general aspect differs little from that of undulating lands in the temperate zone.

In its southern, and widest portion, rising between 3,000 and 6,000 feet above sea-level, the white race can and will get acclimated, and thence raise the sunken native population of Southwest Central Africa to its own moral and political level.

4. The fourth zone, a recent accession, and still unoccupied, may be called the inland depression, and is formed by the Kuangu and Upper Zambesi basins, separated by the high flats of their watershed.

Rather low, swampy, distant, and covered by the darkness of our ignorance, this region is at present uninviting to the civilized man; but its rich soil and its wide network of water-ways navigable by river-steamers, will one day make it no less desirable than its more advanced western sisters.

As a rule it may be stated that, as moist heat is detrimental to the white organism, while beneficial to vegetation, the most fertile regions are also the most unhealthful, and that the most salubrious districts are the least favored as regards vegetation. This rule, however, has many exceptions. Thus, on the coast north of Benguella it is possible for whites, with a sound constitution, who can afford the comforts of life and an occasional trip to the moderate zone, to live a goodly number of years; though not without paying their tribute in fevers and other endemic troubles. Yet, as a race, the whites cannot expect to prosper anywhere in Angola north of 11° south latitude. American negroes, however, though suffering individually, would, as a race, find a genial home in all the highland of the interior.

Thus, again, the high plateaus of the province, south of 11°, while perfectly adapted for the white race, are by no means sterile. They will yield abundant crops of all that is produced in the sub-tropical and temperate zones. But, before it can offer any inducement to white settlers, the highland must be connected with the seaports

by means of railways, and the duties on necessary articles must be abolished, or not exceed ten per cent. ad valorem.

The mean temperature of Loanda is 23° centigrade, that of Malange, 19.5°, that of Mossámedes, 20°. The average temperature of the coolest month is: at Loanda, 14.6° centigrade, at Malange, 4.3°; of the hottest month, at Loanda, 31.7° at Malange, 32°.

Produce and Resources.

The staple exports are: (1) india-rubber, which is still found in the forests of the Kuangu basin, and imported from the Kongo State; (2) gum-copal, and other gums, the collecting of which constitutes the main occupation and source of income of thousands of natives; (3) coffee, growing spontaneously and cultivated in the mountainous zone from the Kuanza to the Mbidiji River, but susceptible of cultivation through the whole length of said zone; (4) wax, which is produced, to some extent, among most independent tribes; (5) hides, near white settlements; (6) orchilla-weed, which is exclusive to the arid coast-belt; (7) palm-oil, which comes from the river banks; (8) ivory, which is mostly brought to the coast from hunting grounds back of Angola. A few herds of elephants are still found in the southeastern corner of the province.

As to mineral resources, copper, though no longer exploited in exportable quantities, is found at Bembe and many other points of the mountain-belt; gold is found in the sand of the Lombiji River; silver is said to exist in the mountains of Ngola; iron is abundant everywhere; salt is exported from Kisama, and coal crops up at Dondo. Clay for brick and tiles, or limestone, sandstone, and granite for building purposes are nowhere lacking.

Trade and Shipping.

The exports of Angola for 1890 amounted to slightly below $5,000,000, the imports to $5,350,000. Regular lines of steamers, two Portuguese, one English, one German, one French, one Belgian (Kongo), one Dutch, connect the province with Europe.

The principal ports are: Kabinda, Kongo, Ambrizette, Ambriz, Loanda, Novo Redondo, Benguella, Mossámedes.

A line of three steamboats plies on the Quanza River, between Loanda and Dondo; and the lower courses of the Lifune, Dande, Bengo, and Longa are accessible to sailing crafts.

The railroad from Loanda to the interior is built as far as the Lukala River, and Catumbela is connected with Benguella by a small railway; yet the whole produce of the interior is still brought down to the coast by caravans of native traders, of whom the Mbaka (Ambaca), and Kasanji (Cassange), with terminus at Dondo or Loanda, and the Mbalundu (Bailundo), and Viye (Bihe), with terminus at Benguella, are the most important.

Political Division.

The province, as governed by Portugal, is divided into four districts: (1.) In the north, the recently organized Kongo District, with capital and governor at Kabinda. (2.) The central District of Loanda, with this city as provincial and districtal capital, and residence of the Governor-General, who is also districtal governor. (3.) The District of Benguella, with governor at this port. (4.) In the south, the modern District of Mossámedes, with this city as capital.

Each district is subdivided into "Concelhos," which may be compared with counties, and these again into Divisions, which correspond in some respects to townships.

The Governor-General and the District Governors, with right royal powers, are by tradition naval officers; the "chefes" of the "Concelhos" are, as a rule, officers of the colonial army; and the "commandantes" of the divisions are resident traders or educated natives.

In the Kongo District, the heads of the "Concelhos" are called "Residentes," and are five in number. Being part of the Kongo Basin, this district is placed under the liberal régime of the Act of the Berlin Conference; which will, however, soon be modified by the adoption of the Brussels Act. The other three districts are under the old régime of high tariff and differential duties.

The residences of the Kongo District are: Kabinda, Kakongo, S. Salvador, St. Antonio, and Ambrizette.

The "Concelhos" into which the District of Loanda is divided are:—

Loanda, Barra do Bengo, Icolo e Bengo, Barra do Dande, Alto Dande, Ambriz, Encoge, Zenza do Golungo, Golungo Alto, Cazengo, Ambaca, Duque de Bragança, Talla Mungongo, Malange, Pungo Andongo, Cambambe (Dondo), Massangano, Muxima, Novo Redondo.

The "Concelhos" of the District of Benguella are:—

Benguella, Catumbella, Egypto, Caconda, Quillengues, Dombe Grande. The new posts of Bailundo, Bihe, and Cubango are not yet "Concelhos."

The "Concelhos" of the District of Mossámedes are:—

Mossámedes, Bumbo, Lubango, Humpata, Huilla, Gambos, Humbe.

Ethnographic Division.

The boundaries of the districts coincide to some extent with those of the nations constituting the native population of the province. Thus the Kongo nation occupies most of the Kongo District, but overlaps the northern part of the Loanda District. The latter is occupied by the Angola (*A-mbundu*) nation, whose name has been extended to the whole Province.

The District of Benguella is all occupied by the *Ovi-mbundu* nation and tribes closely allied.

The people of the District of Mossámedes do not seem to form an ethnic unit, but differ little from the Ovi-mbundu stock, though many have more affinities with the kindred Ova-Herero and Ova-Ndonga group of the German possessions.

The people beyond the Kuangu and those of the Zambesi Basin, are not yet administered by Portuguese authorities, and are not comprehended in any of the above districts.

The tribes of the Kongo nation, as far as included in Angola, are:

(1.) Ngoio, occupying the Kabinda *enclave*, north of the Kongo River. (2.) Solongo and (3) the Eshi-Kongo proper; both south of the Kongo River. (4.) Mbamba, on the Mbidiji River and in scattered colonies. (5.) Luangu, scattered as wandering blacksmiths, but settled in strong colonies in the upper Dande basin. (6.) Hungu, around the headwaters of the Loji and Lukala (Lucalla) rivers.

The tribes of the Angola, or A-mbundu, nation are:—

(1.) The federation known as Ji-ndembu (Dembos), between the Dande and the Lifune rivers. Still independent.

(2.) The Mbaka, comprising, besides Ambaca, much of Golungo Alto, Cazengo, Malange, Duque de Bragança, and scattered in small colonies as far as the Kassai River. Subdued.

(3.) The Ngola (proper) or Ndongo, in the Hamba basin. Independent.

(4.) The Mbondo, northeast of Malange, on the watershed of the Kuangu, Quanza, and Lukala basins. Half subdued.

(5.) The I-mbangala, or Kasanji, between the Tala Mungongo depression and the Kuangu River, east of Malange. Independent.

(6.) The Songo, divided into Great and Little, occupying the whole right basin of the Quanza from Malange to Viye (Bihe). Mostly independent.

(7.) The Haku, between the upper Quanza and Ngango rivers, on the left bank of the former. Independent.

(8.) The Lubolo, between Haku and Dondo, on the left bank of the Quanza. Independent.

(9.) The Kisama, between the Quanza, the Longa River, and the sea. Independent.

To these must be added the mixed population under Portuguese rule, which forms all the larger settlements on the right bank of the Quanza River, between Malange and the sea. The Loanda type predominates in this section so much that, but for its mixed elements and semi-civilized state, it might be called the Loanda tribe. It is the most advanced in European civilization and corruption.

The tribes between the Longa River and Egito occupy a some-

what isolated position. They are the Mbwiyi (Amboim) between the Keue (Cuvo) and the Longa rivers, the Ba-sumbe and Ba-sele, north and south of Novo-Redondo, and farther inland the Kibala.

The Ovi-mbundu people are the Highlanders of Angola. They embrace the people between the headwaters of the Quanza and the coast region. The principal tribes are the Mbalundu (Bailundo) and Viye (Bihe), forming one linguistic stock. Smaller tribes are the Ndulu and Ma-lemba on the left bank of the upper Kuanza.

The various tribes of the Nano (*i. e.* Highland) between the upper Kunene and the depression belong to the same group.

Along the coast and small river courses are found: the Ba-ndombe, Ba-Kuando, Ba-Kuise, Ba-Koroka, Ba-Kaoko, which are little known, but owing to their savage state all the more interesting.

The larger tribes of the District of Mossámedes, excepting those of the coast, just mentioned, are: the Ba-Ngambue (Gambos) Ba-nianeka, Ba-londo, Ba-nkumbi, Hai, Jau, Ba-ximba and Ba-kubale. Beyond the Kunene River are the Kua-mati, Kua-niama, Handa, Nyemba, Fende, and the Ba-kankala of the yellow Bushmen race.

In the fourth climatic zone, which is formed mainly by the recent accessions of Angola, what is now known as its political zone of influence, we find from north to south, in whole or in parts, the following nations and tribes: —

The Ma-Xinji (Ma-shinji), on the right bank of the Kuangu, ethnically, but not politically, allied with the Ma-Kioko.

The Lunda, farther east, once the greatest nation between Tanganyika and Loanda, now almost annihilated by civil wars and the slave-raiding Ma-Kioko.

The Minungu, on the upper Kuangu, neighbors of the Ma-Songo and Ma-Kioko.

The Ma-Kioko or Ba-Chibokue, along the upper course of Kassai, and now far scattered as bold hunters, traders, and slave-raiders.

The Ngangela, east of Viye (Bihe).

The A-mbuela, south of the Ngangela, and occupying most of the southeast corner of Angola, as recently enlarged.

The Ba-rotse, in the upper Zambesi valley, who are, by treaty, divided between England and Portugal, as the Lunda are between Portugal and the Kongo State.

The Ma-mbunda on the Lower Kubango River.

Angola Proper and its Dialects.

What constitutes a nationality in the natural state is much less the political organization than the language. Our ethnologic division into nations and tribes corresponds to the linguistic division into languages and dialects. The people speaking one language constitute a nation, and each tribe has its own dialect. The political predominance of a tribe makes its

dialect the basis of the national literary language, which is enriched and developed by the assimilation of forms and words from the various dialects. Thus the court-dialect of Kongo becomes the literary language of the Kongo group; and the dialects of Loanda and Mbaka form the basis of the literary Ki-mbundu.

Angola proper is limited, in the west by the ocean, in the north by the Dande (Ndanji) and Susa rivers, in the east by the Kuangu, in the south by the Longa River and the boundary line between the Lubolo and Mbalundu tribes.

The dialects of the Ki-mbundu language are those of the tribes already enumerated above: Kisama, Lubolo, Songo, Mbondo, Ndongo or Ngola, Mbaka, and that of Loanda. Besides these, there are on the borders some intermediate dialects, which partake almost equally of the languages north and south of them. Thus the Mbamba and Hungu in the north, the Holo in the northeast, the Haku and Sele in the south.

All the stories of the present work belong to the Ki-mbundu group, that is, to Angola proper, and to various tribes; but all are written in the two main dialects of the semi-civilized population: the Loanda and the Mbaka.

Therefore we limit the ethnologic data which follow to the Ki-mbundu stock. Still most of them apply as well to the neighboring groups in the north, east, and south.

Political and Social Data.

Every native community however small or large, inhabiting one place, that is, forming a village or town, is governed by a chief who is elected and controlled by the body of the elders.

In an old community the chief is generally chosen in one family according to the tribal law of succession, provided the lawful heir be deemed fit for the office. If he is not, the dignity passes to the next heir. In new communities — as is the case of fugitives meeting in the bush and building together — the community by mutual consent organizes itself in accordance with its needs, traditional preferences and superstitions, and the council of the elders bequeath to the following generation the constitution which they have framed.

The form of government is neither purely monarchic, oligarchic, or democratic, but a happy combination of all three. The council of the elders, which might be called the parliament and forms the legislative and controlling power, is composed of all the adult and free males who show any ability. It delegates the executive power to a chief whose choice is determined by definite traditions and rules, and who is constantly controlled by the leading elders, whom he has to consult in every important matter. Within the limits of the tribal constitution or traditional laws, the chief or king has absolute power

over his subjects' lives and property. His chief officers are: (1.) His premier, who often is his presumptive successor, and whose title is *Ngolambole.* He is the chief's right hand, represents him in his absence, and is regent during the interim between the chief's death and the inauguration of his successor. (2.) The secretary, called *Tandala, Musumbu,* or *Sakala,* who corresponds to the foreign secretary or minister of foreign affairs in European states. He is the chief's mouth-piece, publishes his orders, receives and introduces strangers, and attends to the official correspondence, when he can write.

Besides these two standing officers, Angolan chiefs have, according to their importance and tribe, a larger or smaller number of accessory officers who carry out the chief's orders, and keep him posted on the state of things; thus, the captain of the militia, the collector of this or that tax, the superintendent of roads, or markets, and others.

In some tribes, the chief may be a female as well as a male; and in most tribes the head-wife of the chief has great power, even under the reign of his successor.

The Kimbundu title of the chief is generally *Soba.* A vassal chief is called a *Kilamba* of his suzerain. A suzerain of many vassals is called in some tribes *Jaka* (Portuguese Jaga), in others *Ndembu.* The latter name prevails among the independent chiefs between the Nzenza (Bengo), Ndanji (Dande), and Loji rivers, where a *soba* used to be an inferior chief. It is from this title of *Ndembu* that the whole district derived its official name "Dembos." The independent Ndembu form a federation.

In former times every tribe had a head-chief or king; now the only tribe which still has one great head is that of Ngola. It is still absolutely independent, and enjoys an elaborate system of elective and hereditary nobility. In Angola there is no trace of the military despotic system of the Ama-Zulu.

The social organization of the family in Angola is similar to that of most Bantu peoples. As fatherhood is never absolutely certain, while there can be no doubt about motherhood, it is the mother, not the father that determines consanguinity or kinship, and succession or heredity. The father's relation to his children is as loose as, with us, that of a step-father to his step-children. Of course, affection is commensurate with the belief in consanguinity. Therefore, the closest relation is that of mother and child, the next that of nephew or niece and uncle or aunt. The uncle owns his nephews and nieces; he can sell them, and they are his heirs, not only in private property, but also in the chiefship, if he be a chief.

Polygamy is honored, although its evil concomitants are not ignored. In the absence of metal or paper money to represent capital, a large

number of wives, of children, and hence a wide circle of blood-connection and influence, is considered the best investment and most substantial element of wealth. Each wife occupies a separate house and tills her own fields. She provides her husband with food and tobacco; he builds her house and procures her clothing. The wedding ceremonies are minutely described in the story of the Four Uouas. The money and other things given by the suitor to the girl's parents are not the "price" of the girl, as is often said, but the "pledge" and symbol of the contract thereby executed. If he treat her unmercifully he may lose the money; if she prove untrue or unfruitful the parents have to return the gifts. Impotence in men and barrenness in women are the greatest misfortunes that may befall them. Blindness and lameness are trifles compared to that; so great is the abomination in which these infirmities are held.

One of the most important institutions is that of the *tambi*, or funeral and mourning. The moment one dies, all those who are in the house and all those who soon come in, raise the most heart-rending wail, and this is repeated daily at stated hours, and for weeks and months by the nearest relatives. The corpse is wrapped in a mat and carried on a pole to the grave, followed by howling men and women who march in the quickest trot. Broken pottery and other objects are placed on the grave. On the grave of a hunter a mound of stones is raised, or skulls of wild animals are placed on the trimmed limbs of a dead tree.

In Loanda, the nearest relative of the deceased stays for months unwashed and unkempt in the bed just vacated; the windows are closed, the room kept unswept, and the mourner can break his or her silence only for the funeral wail. The greatest thing about the mourning, however, is the gathering of all the relatives and friends from afar for the mourning dance, and the regular Irish wakes they keep up at the expense of the successor and next of kin, as long as money lasts. Circumcision is very widely practised, but obligatory only among a few tribes.

Slavery and its unavoidable concomitant, the slave-trade, are practised all over Angola. It is based on three facts: (1) The right of the uncle to dispose of his nephews and nieces as merchandise, (2) the absence of penitentiaries, (3) war. If a man is unable to pay a debt, or has committed a crime and cannot otherwise pay the fine, he is sold himself or he sells his nephew or niece in his stead. Prisoners of war are reduced to slavery and sold to the highest bidder. As a rule, the slaves of uncivilized natives are not worked hard, nor cruelly treated; and they have a chance to redeem themselves, as is shown in the story of the Young Man and the River. Civilized masters and the plantation owners, on the contrary, make the slaves' yoke a galling one, and sometimes thrash them to death.

This brings us to the subject of jurisprudence. Whenever natives quarrel, one party or both call one or more umpires, generally old men, to settle the case. If it is an important case it is also brought before the chief. In vital questions, as that of witchcraft, the case is decided by the poison test, in which case the medicine-man is practically the judge, and frequently the executioner as well.

Religion. The ever repeated assertion that Africans are fetishists, that is, worshippers of inanimate objects, is utterly false, or else all superstitious people are fetishists. The Angolans have the same religious system as the Bantu generally. They are not idolaters in the strict sense, nor atheists, nor fetishists, nor polytheists, but superstitious deists. They believe in one great, invisible God who made all things and controls all things. But they confess they know very little about his character. Tradition says men have offended Him, and He has withdrawn his affection from them. They do not formally worship God, nor do they ever represent Him in any visible form, or think He is contained in a fetish of any sort. That is, inasmuch as they are purely native. They do, however, carve wooden images which they call gods; but the images thus called are always in the shape of a crucifix, and every native knows that the image does not represent their own great, invisible god, but the god or fetish of the whites. True fetishism I have found, in Africa, among ignorant Portuguese, who do assert and believe that this or that image is God, does work miracles and must be worshipped, not as a mere symbol of its spiritual prototype, but as the actual incarnation or embodiment of it, equal in all respects to the original.

What other figures the natives have are not idols, for they have no connection with the Deity; they are simply charms, amulets, or talismans, to which the medicine-man has, by his incantations, imparted certain virtues emanating from an inferior spirit.

These inferior spirits of Bantu mythology are generally, but without foundation, called African gods. It would be as rational to call the native chiefs gods because they are saluted by the most worship-like prostrations. In their various attributes and powers, these spirits (*ma-bamba*) correspond pretty closely to the gods of classical antiquity, and to their modern substitutes the saints, minus their intercessory office. Each spirit or demon represents some force of nature, is morally no better than sinful men, and, according to his capricious passions, deals with men in a friendly or unfriendly manner. The friendship of the demons must be secured and maintained by presents, offerings, sacrifices, and in these consists the only visible worship or cult of the Bantu negro. The media between demons and men are the professional medicine-men or women, the diviners, and any individual having the gift of possession or inspiration. These

media constitute a kind of secret order, and have much influence individually; but they are not organized into a hierarchy, nor do they exert any combined effort. A few of the genii, or demons, are: Kituta or Kianda, who rules over the water and is fond of great trees and of hilltops; Muta-Kalombo, who is king or governor of the woodland; hence of the chase and of the paths, and is to be propitiated by hunters and travelling traders; Lemba, to whom pertains the mysterious province of generation, gestation, birth, and childhood. The belief in the reality of these entities and in the power of their media is so deep, that even the civilized natives, whatever their position in the state, the church, the army, or commerce may be, — though nominally Christians or professed rationalists and materialists conversant with Comte, Spencer, Renan, — will secretly resort to them as soon as they find themselves in great straits. Yea, not a few whites, after prolonged intimacy with native women, have been found to become secret adepts of those heathen superstitions. The spirits or shades of mortals are never confounded in the native mind with the genii of nature; but their enmity is dreaded as much as that of the genii, and they are propitiated by the same or similar rites.

Industrial Arts and Commerce.

All the natives of the interior, that is, outside the cities of Loanda and Dondo, are supposed to know the rudiments of certain arts. For instance, all women must know something of midwifery, washing, cooking, trading, tilling, sewing, carrying on the head or back, etc. Every man must have learned something about building a house, hunting, carrying loads, cooking, trading, medicine, etc. In small, isolated communities a man has to be jack-at-all-trades; in large settlements, division of labor produces specialties, and increases the exchange of commodities, that is, trade. The principal crafts or trades of native Angola are: —

(1.) *Medicine and Divining.* This has already been referred to under the head of religion.

(2.) *Hunting.* This has to be pursued as a specialty in order to be profitable, for since the introduction of firearms the game has become both scarce and wary.

(3.) *Fishing.* This is, on the coast, one of the most important crafts, as the fish attracts the farthest inland tribes to the coast. But for its famous dried fish, Loanda would scarcely be visited by any inland caravans. The quantity of dried fish yearly sold from Loanda to the far interior is truly astounding, and the quantity of fresh fish daily consumed in the capital is not less amazing. The nets, the canoes, and the sails used in this fishing business are all of native manufacture. A large proportion of the cotton thread is spun in

Kisama and sold in Loanda. The fish of the rivers and lagoons of the interior is also dried and sold far away from where it was caught. Dried "bagres" stuck in a slit of a stick are to be seen for sale in most market-places.

(4.) *Wood-carving.* Spoons, tubs, drums, mortars, stools, images for charms, ornamental clubs, smoking pipes, sceptres of chiefs, plates, bowls, snuff-boxes, combs, and a variety of other objects are produced by native sculptors in wood. As a rule every tribe has its own pattern or design.

(5.) *Pottery.* Clay is found everywhere, and is used in the manufacture of cooking-pots of all sizes, of water jugs resembling the amphoras of the ancients, of pipes, lamps, dishes, clay figures, and, in some parts, of adobes for house-building.

(6.) *Spinning and Weaving.* The African loom is well known. The material used in weaving is either palm fibre or cotton thread. The cotton-tree thrives all over Angola; and among all tribes spinning and weaving is carried on to some extent. All native textiles are very strong and durable. With the palm fibres natives make mats, which were, of old, the principal garment, and formed, with the cowrie shells of Loanda, the currency which European cloth and coined money have not yet quite superseded. Mats are still manufactured and sometimes beautifully dyed, around the headwaters of the Lukala and Ndanji rivers and around Pungo Andongo; cotton mantles, hammocks, and loin-cloths are still woven for export to neighboring tribes by the people of Kisama.

(7.) *Smelting and Smithing.* This trade is chiefly in the hands of wandering smiths whose original home is found in Luangu north of the Kongo River. They still speak their Luangu dialect along with Ki-mbundu. Their largest settlements are found between the Mbengu and Lufuni rivers, in the country of the independent Dembos. The articles they chiefly manufacture are: hoes, with single or double handles; hatchets, either for cutting or for ornament and cult; knives; needles for basket and mat making; arrow-points; heads of spears; arm-rings and anklets; earrings of brass or copper; and any object that may be ordered of them.

(8.) *Basket, mat, and rope making.* All Angolans sleep and eat on mats; the walls, doors, and shutters of many huts are made of mats. This alone gives an idea of the quantities of mats that must be continually produced to replace the worn and torn. Angolan mats are principally of three kinds: (*a*) The coarse papyrus-mat (*ngandu*); (*b*) the fine and large grass-mats (*ma-xisa*), made of *di-senu* grass; (*c*) the fine and small palm-mats (*ma-bela*), used as clothing, for sacks, for covering tables, or for the ornamentation of rooms. Baskets are made of all sizes, shapes, and qualities: for carrying

earth or stones; for holding flour and corn; for winnowing and for sifting; for carrying loads either on head, shoulder, or back; for holding mush or cassava-meal, and so on. The baskets are made of *mateba* palm-leaf and fibrous grass. The former material is also used for sacks, fans, brooms, and ropes. The baobab fibre is used for skirts (among the Kisamas), for ropes, sacks, and caps. Hats are made of straw or mateba fibre by the Mbaka tribe.

(9.) Throughout Angola are now found a few rudimentary trades of Europe: (*a*) *Tailoring*, which comprises the sewing of native loin and shoulder cloths, as well as the making of shirts, pants, vests, and coats; (*b*) *Shoemaking*, which includes the old manufacture of leather sheaths for knives and swords, quivers, sacks and satchels, cartridge-boxes and any other object made of leather; (*c*) *Carpentering*, for making tables, chairs, trunks, bedsteads, doors, shutters, window and door frames, beams, rafters, wooden locks, and repairing any wooden article of European manufacture; (*a*) *Cooperage*, which, owing to the extensive manufacture and trade in rum and wine, as also to the export of palm-oil, has become an important industry; (*e*) *Masonry*. There is already a host of natives who can build a very good stone house.

The internal native commerce of Angola is almost exclusively that of barter, one commodity being exchanged for another.

The Kisama people have salt, wax and honey, cotton cloths, orchilla weed, some game, cattle and agricultural produce, to export to the north bank of the Quanza, where they receive in exchange guns, powder, Manchester cloth, blankets, rum, and minor articles.

The Lubolo tribe exports chiefly slaves, its greatest market being Dondo. As long as the trade in human beings continues, there is little hope of the Lubolos tapping the exhaustless resources of their spontaneous vegetation, fertile soil, and minerals. Though in relatively small quantities, they do, even now, bring some food produce to barter for European goods.

The Songo tribe trades to some extent in rubber and wax; and some of the men earn a living by carrying loads between Malange and Dondo.

The Mbondo tribe gets its very limited requisite of European goods in exchange for cattle, food, and scraps of rubber and other produce from the Kuangu River.

The Ngola tribe has only recently entered the labor field as carriers from Malange and Cazengo to Dondo or to the far interior. Most of the resources of the country are still untapped, and trade with the whites is on a very small scale.

The Mbamba people of the Malange district obtain what they want of European articles by carrying loads and hammocks for the whites

of Malange and Pungo Andongo. As this suffices for their modest requirements, they do not produce anything. The bulk of the Mbamba, however, around the headwaters of the Lukala and Loji rivers, produce coffee.

The great Mbaka tribe displays its best qualities away from home. They used to be active agriculturists; and their peanuts (groundnuts) were exported to Europe in great quantities. But the extortions of some Portuguese "chefes" discouraged them from producing, and scattered them to the neighboring districts and to the farthest interior, where they are doing well as farmers, traders, tradesmen, secretaries of chiefs, clerks and servants of whites, and generally as pioneers of civilization. It is not the Portuguese, nor the Germans or Belgians, but the black Ambaca people, who have opened up the Kuangu, Kuilu, and Kassai basins. They are the only people in Angola who cultivate rice. Their tobacco, too, is greatly appreciated. The main native produce of the districts of Cazengo, Golungo Alto and Dembos is coffee; nearly all of which is exported via Loanda.

Physiologic Data.

The different tribes constituting the Angola nation have no characteristic features distinguishing them from any other African negroes. Even the famous difference between the so-called Negro and Bantu stocks exists only in the imagination of writers who had no chance of making comparative observations west and south of the Niger.

A pure tribal stock in countries where slavery, the slave-trade, and polygamy have existed for centuries, is an impossibility. Nevertheless, a few tribal features have developed and still remain. Thus, the Kisama people are rather medium-sized and slender; have high foreheads and protruding cheek bones, small and flat noses, scarcely any calves. The Lubolo people are rather of a light bronze; have coarse, angular skulls, and are medium-sized. The Songo people are tall, fine-built, have an open countenance and well-fed limbs, very much like the Ovi-mbundu of Bailundu. The I-mbangala, Mbondo, and Mbaka are mixed in stature, but rather slim, dark in complexion, and wiry. The Ngola, as a rule, are tall and spare, symmetric, oval-faced, with fine hands and feet, and dark complexion.

Much depends on the occupation and food of the people. The most miserable native lad, born of rachitic-looking parents, develops beautiful proportions as soon as he is made to take wholesome exercise and gets plenty of appropriate food.

Abnormities, like dwarfs, giants, albinos, occur here as well as in other parts. Blindness, caused by small-pox, is frequent. Insanity is not very rare. Longevity is not inferior to that of most countries; but mortality among the young is much greater than among civilized peoples.

The sleep-sickness is as common and as incurable as on the Kongo. Syphilis is found everywhere, but in its worst forms only near white settlements. Goitres are not uncommon in the highlands. Elephantiasis is frequent, especially in the cities of the coast, and more common among men than women. Malarial fevers trouble the natives as well as the whites; but all those who cannot stand a certain degree of fever succumb while young. However, the havoc made by the fever does not seem to be greater, among the natives, than that caused in America and Europe by the sudden changes in temperature. Diseases of the breathing apparatus are largely due to defective clothing and disregard of hygiene; diseases of the digestive organs to defective food and impure water.

While, in the uncivilized state, one never meets with an exceedingly fat native, obesity is very common among the civilized blacks and mulattoes.

II.

ANGOLAN FOLK-LORE.

"I have often wished I could get inside of an African for an afternoon and just see how he looked at things, for I am sure our worlds are as different as the color of our skins," says Prof. Henry Drummond in his "Tropical Africa."

This glimpse into the interior of an African's mind — for more than one afternoon — is afforded by the study of African folk-lore and the perusal of this book. The professor had traveled in Central Africa, had scanned parts of its coast and highland scenery, and lived in contact with various tribes during several months, and this only made him realize the more his failure to reach and grasp the inner, the living, world of Africa.

Now that the great geographical problems of the Mysterious Continent are solved; now that the solution of its greatest moral problem, slavery, has been vigorously undertaken by the whole of Christendom, and the European powers have assumed the position and duties of political guardians over portions of Africa greater than themselves, it behooves every member of Christendom — for every vote weighs in the balance of these vital questions — to form an intelligent opinion on the present status and possibilities of Africa's teeming millions, in whose education he has his share of responsibility.

Never have more momentous questions come before the bar of public opinion than these between European civilization — including the rum and cannon power — and the inoffensive native races, nations, tribes, and citizens of Africa. Yet the great court has hitherto

heard the voices of only one side; yea, the principal, the offended side, has not even been notified of the proceedings, much less invited to testify on its own behalf and advocate its own vital interests.

Nobody will deny that before a person or a people can be judiciously dealt with, their character must be studied and considered. The character of an individual can be known only by prolonged intimacy, that of a nation by intimacy with typical representatives of its constituent classes, and by a thorough study of its literature.

In Africa, where there are no facilities for intimacy with the natives, and where there is no written literature, the only way to get at the character, the moral and intellectual make-up, of the races and tribes, is to make a thorough study of their social and religious institutions, and of their unwritten, oral literature, that is of their folk-lore.

Books of African travellers have been prominent before the public for the last two decades, but, as a rule, only such accessory parts of folk-lore as strike the sense of sight — native dress, arms, and strange customs — have been described, and seldom accurately at that. The essential constituents of folk-lore, those embodied in words, have been ignored, and the moral and intellectual world of Africa is, to-day, as much a *terra incognita* as geographical Africa was fifty years ago.

The failure of African explorers in this respect is due, first of all, to their ignorance of native languages, then to their vagrancy; but also to their lack of training in, or taste for, this youngest of sciences, comparative folk-lore.

Missionaries alone, whose duties imply an intimate acquaintance with native languages and habits, have thus far revealed to us a few leaves from the wonderful mnemonic archives of African nations. Missionary linguists, like Krapf, Rebmann and Steere, in East Africa; Grout, Döhne and Colenso, Brincker, Krönlein and Büttner, in South Africa; Bentley, Mackey and Goldie, Kölle, Schön and Christaller in West Africa, had to unravel the tangles of African grammar and lexicology before the collecting of authentic native lore could be successfully attempted.

With one exception it is among these linguists, too, that we find the few authors who have cast some light upon our subject. Few folk-lorists are acquainted with their works, and none has, to our knowledge, gathered and compared the available material and arrived at some positive conclusions.

Recently Dr. Haarhoff, now pastor of a Dutch church in Transvaal, published in German a dissertation on the Bantu and their folk-lore; but the material on which he worked consisted of but a few volumes on South African tribes, and he often fell into the

common error of predicating of the whole race, the Bantu, and even of all Africans, what he had found to hold true in several South African tribes. To this habit of unwarranted generalization must be attributed, very largely, the distressing inaccuracy and the contradictory statements with which books and articles on African topics are replete.

Avoiding this error, we define our geographic field as Africa south of the Sahara. The people inhabiting Egypt, the Great Desert, and what lies north of it, belong to the Semitic and Hamitic families, of the white, red, or tanned complexion. The woolly-haired, but yellow-colored, race of the Ba-tua, including the Hottentots, Bushmen, and pygmies, we only refer to as compared with the Bantu. Thus our ethnologic field is confined to the black or negro race in Africa, generally divided into two families, the Nigritic, or pure negro, and the Bantu, or modified negro. Our studies, however, have led us to reverse this division, and to hold, as Lepsius did, that the pure and main branch of the black or negro race is to be found among the so-called Bantu, ethnically as well as linguistically, and that the so-called Nigritic family is but another branch of the same stock, linguistically modified by the admixture of Hamitic elements.

Reviewing now the published material, we find that East Africa offers but few native tales, scattered in prefaces of grammars and in missionary journals. The collection of Suahili stories which we have seen is really one of Arabian tales in Suahili garb, and does not properly belong to our subject. The work of Almeida da Cunha on the customs of the Mozambique tribes is excellent as far as customs go, but it fails to give any specimens of native literature.

Since the above was written, the Rev. W. E. Taylor has published a collection of Swahili Proverbs, the best of its kind in any African language.

South Africa is the best worked field in African folk-lore. As early as in the forties and fifties, Casalis and Grout gave important specimens of the Sutu and Zulu folk-lore. In the sixties, Bleek published his "Reynard the Fox in South Africa," containing translations of forty-two short tales and fables collected by German missionaries. They are mostly of Hottentot origin, and therefore out of our special sphere. From 1866 to 1870, Dr. Callaway printed at the Springvale Mission Press his "Zulu Nursery Tales" and his "Religious System of the Zulus," which are by far the most valuable works yet published on African folk-lore. The first contains a number of long as well as short tales and myths in the Zulu language, with an excellent English translation and suggestive comparative notes. The second treats in the same threefold and exhaustive manner the Zulu Tradition of Creation, Ancestor Worship, Divina-

tion, Medical Magic, and Witchcraft. Callaway's notes prove beyond all doubt two important facts: (1) that the folk-lore of the Ama-zulu is intimately connected with that of most other South African tribes; (2) that dozens of incidents and peculiar notions found in the Zulu tales are also familiar to the folk-lore of Polynesia, Asia, Europe, and America. Unfortunately Callaway's books are rare, and they were brought to our notice only when the present collection was completed.

In 1886, McAll Theal, the historian of the Boers, published a second edition of his volume on Kaffir folk-lore, which proves that the subject is becoming popular in the young states of South Africa, although a journal of South African folk-lore had only a short life. In 1886, too, some Herero tales appeared as a supplement to Brincker's Grammar and Dictionary. To these Dr. C. G. Büttner added several others; and this collection, kindly sent us by the author, was the first intimation we got of the importance of African folk-lore studies.

In that collection, Dr. Büttner already doubted the correctness of Bleek's double assertion, (1) that the Bantu have no animal stories or fables, (2) that they have none, because their languages have no grammatical gender. Bleek based his assumption (1) on the theory that mythology is a product of the corruption of language, (2) on the fact that among the scanty Bantu material at hand he had found few animal stories, and these, in obedience with his theory, he forthwith declared to be of Hottentot origin. Our Angolan animal stories, which are purely Bantu and totally disconnected from Hottentot lore, added to similar specimens of other Bantu nations published since Bleek's day, demonstrate that the Bantu folk-lore is as rich in animal stories as that of any sex-denoting language.

Proceeding to West Africa, we look at the great province of Angola, where Europeans have been settled for about four centuries, and we search in vain, through a pile of colonial publications, for a single native folk-tale. When intelligent Europeans have been four hundred years living and mixing with a native population and never recorded a single sample of the natives' oral literature, is that not superabundant proof of its non-existence? So it looks. Yet as soon as we intelligently and persistently searched for it, that literature revealed itself to us in amazing luxuriance. One of the dullest native boys was able, unaided, to dictate to us, from the book of his memory, over sixty tales and fables, a material equal to that of the largest collection of African tales ever yet published. The stories of this book do not represent one half of those already collected in manuscript.

This completes the review of the folk-lore collections among the

Bantu tribes, and we now pass to the Nigritic branch, which covers all Upper Guinea and most of the Sudan.

In 1854 appeared S. W. Koelle's "African Native Literature," containing twelve tales and fables and several historical fragments, all in the Kanuri, or Bornu, language. Bornu is situated on the southwest bank of Lake Tshad. This valuable collection was followed, in 1885, by Schön's "Magana Hausa," giving the original and translation of eighty-one short tales and fables of Hausa. Most of these stories were drawn from the traditional lore; one part was dictated by Dorugu, a Hausa lad who had been taken to Europe; another collected by the native missionary C. J. John of the Niger Mission.

In all these Sudanese productions it is relatively easy to distinguish the purely negro and African elements, which are identical with the Bantu lore, from the Semitic and Hamitic additions introduced with Islamism.

On the folk-lore of Yoruba we have a description of customs and a collection of proverbs by the American missionary T. J. Bowen, published with his dictionary in 1858, and a collection of proverbs published by Abbé Bouche in 1883.

Much valuable material on the folk-lore of the Gold Coast can be culled from the journals of the Basel mission. J. G. Christaller, a member of this mission, has published a collection of three thousand six hundred proverbs, unfortunately without translation; recently also a few legends with a German translation and notes. Nor should we forget F. R. Burton's "Wit and Wisdom of West Africa."

The folk-lore of Sierra Leone is partially illustrated by Schlenker's "Temne Traditions," published in 1861. In addition to a few historical traditions the author gives seven Temne fables, which differ in nothing from similar productions of the Bantu.

Boilat's Grammar of the Wolof contains a number of native tales and fables, and casts some light on the folk-lore of French Senegambia.

For the Fulah group we only have a few historical and poetical specimens scattered in grammars and scientific periodicals.

Summing up, it appears that the only collections of African negro tales, published as such, are Callaway's for the Zulu, Theal's for the Kaffir, our own for Angola, Koelle's for Bornu, and Schön's for Hausa. All the others are merely appendices to grammars or contributions to linguistic or ethnologic journals.

The conclusions arrived at after a careful comparison of the whole material are briefly these:—

(1.) Comparing the African folk-lore with that of other races, we find that many of the myths, favorite types or characters, and pecul-

iar incidents, which have been called universal, because they recur among so many races, can also be traced through Africa from sea to sea. African folk-lore is not a tree by itself, but a branch of one universal tree.

(2.) Though the influence of Portuguese and that of Arabian folk-tales is evident in many stories, still the bulk of the tales published is purely native. As to the foreign stories, they have been so well adapted to the already existing native lore of kindred nature, and intermingled with genuine African elements, that nothing remains of the exotic original except the fundamental canvas or skeleton.

(3.) African folk-lore is especially rich in animal stories or fables.

(4.) Considered in itself, the folk-lore of the Bantu appears to be remarkably homogeneous and compact, the most distant tribes showing often more identity in some, and similarity in other particulars, than those who are conterminous.

(5.) After the exotic elements connected with Islamism are eliminated from Nigritic folk-lore, the latter is found to be virtually the same as the Bantu.

(6.) The mythologies and superstitions of the various tribes are easily reducible to one common — the original — type, and this again is strikingly similar to the popular conceptions of the Aryan and other great stocks of mankind, when not identical with these.

(7.) In the fables, or animal stories, each personified animal, while true to its real nature, shows the same character and is made to play the same rôle from one end of the field to the other.

(8.) Among the Nigritic and Bantu tribes a great number of the stories have the peculiar feature of being used to account for the origin or cause of natural phenomena, and of particular habits, in animals as well as in men. Such stories are also met, though it seems less frequently, in the folk-lore of other races. They may properly be called the etiologic class of tales.

The space allotted to this chapter forbids our fully elucidating each one of the preceding points, and for data we refer to the notes. Two points, however, ought to be dwelt on in this introduction: (1) the native classification of Angolan folk-lore, and (2) the part played by animals in African folk-lore generally. The native classification of Angolan folk-lore, as manifested in its terminology, strikes us as both practical and rational, and it may be applied as well to other national folk-lore of Africa, because the material is of the same nature throughout. For convenience we will number the classes, as followed in this work, and give the first place to fiction.

(1.) The first class includes all traditional fictitious stories, or rather, those which strike the native mind as being fictitious. They are the fruit and food of the faculty of imagination and speculation.

Their object is less to instruct than to entertain, and to satisfy the aspirations of the mind for liberty from the chains of space and time, and from the laws of matter. These stories must contain something marvellous, miraculous, supernatural. As personifying animals, the fables belong to this class. In native parlance these stories are generally called *mi-soso.* They are always introduced and concluded with a special formula.

(2.) The second class is that of true stories, or rather stories reputed true; what we call anecdotes. Strictly historical accounts form another class. Though entertaining, too, these stories are intended to be instructive and useful as a preparative for future emergencies. The faculties which prevail in these productions are memory and foresight combined, that is, experience, practical wisdom, common-sense. The didactic tendency of these stories is in no way technical, but essentially social. They do not teach how to make a thing, but how to act, how to live. These anecdotes are called, specifically, *maka,* which in its widest sense means any kind of *Logos, i. e.,* embodiment of thought in words.

(3.) Historical narratives are called *ma-lunda,* or *mi-sendu,* and make a special class of history. They are the chronicles of the tribe and nation, carefully preserved and transmitted by the head men or elders of each political unit, whose origin, constitution, and vicissitudes they relate. The *ma-lunda* are generally considered state secrets, and the plebeians get only a few scraps from the sacred treasure of the ruling class.

(4.) The fourth class is that of Philosophy, not metaphysical, but moral; and is represented by the Proverbs, called *ji-sabu.* That the negroes are deficient in philosophical faculties can only be said by those who ignore their proverbs, which both in diction and depth of meaning, equal those of any other race. This class is closely related with that of the Anecdotes. Often an anecdote is but an illustration of a proverb, and a proverb is frequently an anecdote in a nutshell. The proverb is the product of the faculty of generalization, of getting at the principles, of inference and discrimination, combined with the gift of graphic and concise expression.

(5.) The fifth class is that of Poetry and Music, which go hand in hand. The epic, heroic, martial, idyllic, comic, satyric, dramatic, and religious styles are all represented, though not with equal prominence. As a rule, poetry is sung or chanted, and vocal music is rarely expressed without words. African negroes are the readiest extemporizers. Not even a child finds difficulty, at any time, if excited, in producing an extemporaneous song. Of course, not many pieces are really original, nor do artists abound. The proverbs, though never sung, combine as well as the worded song the elements

of blank versification. In Ki-mbundu poetry there are few signs of rhyme, but many of alliteration, rhythm, and parallelism. Songs are called *mi-imbu.*

(6.) A sixth class is formed by the riddles called *ji-nongonongo,* which are used only for pastime and amusement, though eminently useful for sharpening the wits and strengthening the memory of adepts. Often the *nongonongo* is nothing but a game or play with words. Like the *mi-soso* they are introduced and concluded with traditional formulæ.

In African folk-tales, the animal world, as also the spirit world, is organized and governed just like the human world. In Angola, the elephant is the supreme king of all animal creation, and the special chief of the edible tribe of wild animals. Next to him in rank, the lion is special chief of the tribe of ferocious beasts, and highest vassal of the elephant. Chief of the reptile tribe is the python. Chief of the finny tribe is, in the interior, the *di-lenda,* the largest river-fish. Chief of the feathery tribe is the *kakulu ka humbi,* largest of eagles. Among the domestic animals the sceptre belongs to the bull; among the locusts to one called *di-ngundu.* Even the ants and termites have their kings or queens. Every chief or king has his court, consisting of the *ngolambole, tandala,* and other officers, his parliament of *ma-kota* and his plebeian subjects, just like any human African *soba.*

At the general assembly of the whole animal creation, in its proceedings and in the execution of its resolutions, every animal exercises the office for which it is qualified. Thus, in the fables, the elephant is equally supreme in strength and wisdom; the lion is strong, but not morally noble, as in European lore, nor wise as the elephant. The hyena is the type of brutal force united with stupidity; the leopard that of vicious power combined with inferior wits. The fox or jackal is famous for astuteness; the monkey for shrewdness and nimbleness; the hare or rabbit for prudence and agility; the turtle or terrapin for unsuspected ability. The partridge, on the contrary, is silly and vain. The *mbambi* antelope is swift, harmless, unsuspecting; the *ngulungu* antelope (*tragelaphus gratus* or *scriptus*) is foolish and ill-fated. The turtle-dove is, as with us, symbolic of purity, chastity, and wisdom; but the dog, on the contrary, personifies all that is mean, servile, and despicable.

The myths and tales of the negroes in North, Central, and South America are all derived from African prototypes, and these can easily be traced in collections like the present one. Through the medium of the American negro, African folk-lore has exerted a deep and wide influence on the folk-lore of the American Indians; and that of the American white race itself bears many palpable signs of Af-

rican inroads. This gives the study of African folk-lore not only an additional charm, but, for Americans, a decidedly national importance, and should induce American anthropologists to promote the study of negro folk-lore on either side of the Atlantic, by encouraging the collection and publication of more original material.

III.

LITERATURE OF KI-MBUNDU.

P. PACCONIO, C. J. Gentio de Angola, etc. Lisboa, 1642.

A catechism in Ki-mbundu, translated from Portuguese. The second edition, printed in Rome, 1661, in Latin, Ki-mbundu, and Portuguese, bears the Latin title, "Gentilis Angolæ," etc. The third edition, printed in Lisbon, appeared in 1784. The fourth edition, of 1855, is given under another title below.

PEDRO DIAS, C. J. Arte da lingua de Angola, etc. Lisboa, 1697.

A very short, but pretty correct, sketch of Ki-mbundu grammar. We have seen only a manuscript copy of this rare work.

BERNARDO MARIA DE CANNECATTIM. Diccionario da lingua bunda. Lisboa, 1804.

Owing to its incorrectness, confused spelling, and erroneous renderings of words, this large dictionary, written by an Italian Capuchin, has never been of any use to students of Ki-mbundu.

(Same author.) Collecção de Observações grammaticaes sobre a lingua bunda. Lisboa, 1805. Second edition, 1859.

This grammar is no better than the dictionary of the same author. Both works are far inferior to those of the seventeenth century.

F. DE SALLES FERREIRA. Explicações de Doutrina Christã, etc. Lisboa, 1855.

This is a new but very incorrect edition of the old catechism of 1642, reproduced from the very faulty edition of 1784. It is now as rare as the older editions.

DR. SATURNINO DE SOUZA E OLIVEIRA and M. A. DE CASTRO FRANCINA. Elementos grammaticaes da lingua nbundu. Loanda, 1864.

Written by a Brazilian doctor, assisted by an educated native, this work is slightly better than that of Cannecattim; but it is as short and rare as Pedro Dias' work, which surpasses it in grammatical value.

In 1864, Dr. Saturnino de Souza e Oliveira began the publication of his "Diccionario da lingua n'bundu." A large part or the whole was printed, but never stitched, and only a few unique manuscript slips and printed pages of this valuable work are left.

Vocabularies of Ki-mbundu have been collected by Dr. Livingstone, of whose work an unpublished copy exists in the Grey Library, Cape Town; by the German explorer Lux, published as an appendix to his book, and by the Brazilian Dutra. The vocabulary of the latter was published without the author's name, as an appendix to Capello and Ivens' book "De Benguella ás terras de Iacca," Lisboa, 1881. In 1887 it was republished, and again without the author's name, by the then Bishop of Angola and Congo, Don Antonio Leitão e Castro. The original manuscript is, for the present, in my possession.

About 1883, Sebastião de Jesus completed a "Diccionario n'bundo," which was not without value, but the author died before he could find a publisher. It still exists in manuscript, but is not worth publishing now.

HELI CHATELAIN. Karivulu pala ku ri longa kutanga kimbundu, 1888.

The first primer in Ki-mbundu. A Portuguese translation accompanies the Ki-mbundu words.

HELI CHATELAIN. O Njimbu ia mbote kua Nzuá. B. & F. Bible Society. London, 1888.

A translation of John's Gospel into the Loanda dialect of Ki-mbundu.

HELI CHATELAIN. Vocabularies of Mbamba and U-mbangala (with translation in Portuguese, English, German, and Ki-mbundu), published in "Zeitschrift für Afrikanische Sprachen." Berlin, 1889.

HELI CHATELAIN. Grammatica do Ki-mbundu (Ki-mbundu Grammar). Geneva, 1888–89. (Price $1.50.)

Written in Portuguese, but with English rendering of examples, so that with its help, an English student, too, can learn Ki-mbundu.

HELI CHATELAIN. Grundzüge des Kimbundu oder der Angola-Sprache. Asher & Co. Berlin, 1889–90.

This German edition has no practical exercises, as the Portuguese edition; but it is enriched by many additional notes, and by tables comparing Ki-mbundu with the six principal West Central African languages. (Price 3 shillings, or 75 cents.)

J. D. CORDEIRO DA MATTA. Jisabu, jihengele, etc. Lisbon, 1891.

A collection of proverbs and riddles in Ki-mbundu with Portuguese translation. The author, a full-blooded and self-taught native, published this book, and the following, at his own expense.

J. D. CORDEIRO DA MATTA. Cartilha Racional. Lisbon, 1892.

A Ki-mbundu primer without Portuguese translation.

J. D. CORDEIRO DA MATTA. Ensaio de Diccionario Kimbundu-Portuguez. Lisbon, 1893.

The best vocabulary of Ki-mbundu yet published.

NOTE. — Most of these books may be procured through H. Chatelain.

IV.

PRONUNCIATION OF KI-MBUNDU.

Vowels.

The vowels are pronounced as in Italian. The letters *e* and *o* have the open sound, though not quite so much as open *e* and *o* in most Romanic languages.

a	like the	English *a*	in *father, far.*
e	"	"	*ai* in *fair, hair.*
**i*	"	"	*ee* in *feet, heel.*
o	"	"	vowel sound in *fought, taught.*
**u*	"	"	*oo* in *fool, shoot.*
ĩ	"	Portuguese *im*, almost like English *ing.*	

* *Semi-Vowels.*

(1.) Before a vowel, in the same syllable, *i* and *u* become semi-vowels, and are then pronounced like English *y* and *w*, thus: —

ua	like	*wa*	*ia*	like	*ya*
ue	"	*we*	*ie*	"	*ye*
ui	"	*wi*	*ii*	"	*yi*
uo	"	*wo*	*io*	"	*yo*
uu	"	*wu*	*iu*	"	*yu*

In Ki-mbundu every syllable is open, and every word has as many syllables as vowels (not including semi-vowels).

Bearing these rules in mind, words like the following need no accent in order to be read correctly: —

iiii	equals	*ii-ii*	equals	*yiyi*	*nia*	equals	*nya*
uiii	"	*ui-ii*	"	*wiyi*	*nie*	"	*nye*
uiua	"	*ui-ua*	"	*wiwa*	*nii*	"	*nyi*
eii	"	*e-ii*	"	*eyi*	*nio*	"	*nyo*
muiii	"	*mui-ii*	"	*mwiyi*	*niu*	"	*nyu*
kizuua	"	*ki-zu-ua*	"	*kizuwa*			
iau	"	*ia-u*	"	*yau*			

Exception: When, however, the accent rests on *i* or *u*, the latter keeps the full vowel sound. In this case the accented *i* or *u* is written with an acute accent, *e. g., Kuijía, kizúa.*

Sometimes these and similar words are written and pronounced *kuijiia, kizuua* (pronounce: *Kwijiya, kizuwa*), in which case the reduplication of the letter takes the place of the accent.

(2.) In rapid speech, unaccented *e* and *o* before a vowel, without intervening pause, become semi-vowels *i* and *u*. However, this change of sound is not usually shown in writing when *e* and *o* are final, *e. g., pange ami* pronounce *pangi ami* or *pangyami, kí momo é* pronounce *kí momu é* or *kí momwé.*

Diphthongs.

Final *ai, au, ei, eu, ou,* though pronounced in rapid speech like diphthongs, are in reality two full vowels; hence two syllables. *E. g., sai* is *sa-i, dikau* is *di-ka-u,* and according to the rule the accent rests on the penult.

When an enclitic is added, the accent is shifted to the next vowel, *e. g., sai-ku* pronounce *sa-í-ku.*

In *kuzauka,* for instance, the accent is on *u* (*kuzaúka*) because that is the penult (*ku-za-u-ka*).

In *aiué,* both *a* and *i* have the same tonic value, because the accent falls on the last syllable, not as usual on the penult; thus *a-i-ué.* But for this accent on the last syllable, the word should be pronounced *a-í-ue.*

Consonants.

Those sounding as in English are *b, f, v, h, l, m, n, z.*

In the standard dialects of Ki-mbundu, *p, t, k* are pronounced as in French or Italian, *i. e.,* without the explosive *h* generally heard after them in English.

The letter *s* represents the harsh sound, never the soft *z* sound; as in *son,* not as in *has.*

The letter *g* is always hard as in *anger,* never soft as in *angel.*

The letter *x* represents the English *sh,* never English *x.*

The letter *ẋ* represents the English *ch* or *tsh.* It occurs only in dialects of the interior. In the Mbaka dialect it always stands in the place of a Loanda *x,* e. g., Loanda, *muxima;* Mbaka, *muẋima.* In the Bantu mother-tongue this *ẋ* was a *t, mutima.*

The letter *j* has the sound of the French *j*, which in the English words *azure* and *measure* is symbolized by *z* and *s*.

The letter *d* before *-i* represents a peculiar African sound, which in various tongues is written *l*, *r*, *d*, but in pronunciation is never exactly that. In Loanda, it is pronounced almost like simple (soft) Portuguese *r*; in the interior it sounds almost like *d*. For English people it is safest to pronounce it like *d*.

In all other cases *d* is pronounced as in English.

Hitherto this *di* has been written *ri*, which is also correct. It is a parallel of the Spanish *b* and *v*.

Syllabization.

For the correct pronunciation and understanding of Ki-mbundu, it is essential to know the rules that prevail in the syllabization of words.

(1.) All syllables are open; that is, they end with a vowel.

(2.) The letters *m-* and *n-* are never pronounced with the preceding vowel, but with the following letter, whether it be a vowel or a consonant, *e. g.*, *ki-nzo-nji*, *a-mbu-ndu*, *ndo-ngo*, *ki-na-ma*.

(3.) Every syllable can have only one vowel; but it may contain a semi-vowel preceding the full vowel, *e. g.*, *i-mbua*, *ki-mbia-mbia*.

Tonic Accent.

(1.) The general rule is that the tonic accent rests on the penult.

(2.) Exceptions are indicated by an acute accent, *e. g.*, *baná*, *dívulu*.

When the accent rests on the last syllable of a genuine Ki-mbundu word, one may depend on it that there has been an apocope of part of the original word. When the accent is on the antepenult, the word is of foreign origin.

In polysyllabic derived verbs, however, it is admissible to put a slight tonic accent on the root of the verb; *e. g.*, *zángula*; but *zangúla* is equally correct.

(3.) Monosyllabic words may be accented or not. When they are not accented, they are pronounced as one word with the preceding or the following, the sense indicating to which they belong. If they belong to the preceding word, the accent of the latter passes from the penult to the last syllable; *e. g.*, *Ngana 'ngo* is pronounced *nganángo*, and *kutunga 'nzo* is pronounced *kutungánzo*.

Enclitic particles (not nouns) are tied to the preceding word by a hyphen; *e. g.*, *Ngi bane-kiu*, *kutala-mu*.

When a monosyllabic word is not to be pronounced enclitically, it is distinguished by an acute accent; *e. g.*, *Kiá*, *ió*, *iá*.

Diacritic Signs.

(1.) The acute accent indicates the tonic accent, when this is not on the penult, or when a monosyllabic word is pronounced separately from the preceding or the following, *e. g.*, *dívulu, kiá.*

(2.) The grave accent is used to distinguish words which, though differing in meaning, could otherwise not be distinguished in writing. Thus the locative, *à*, is distinguished from any other *a* by the grave *à*, *e. g.*, *Ngàbeka, uàkala, muà Bangu.*

(3.) The circumflex distinguishes, graphically, words which, in spoken language, are pronounced with a different intonation. This a foreigner will hardly ever be able to learn, and it is of no practical use to explain it here; *e. g.*, *Njila*, path, *njîla*, bird, *mbambi*, cold, *mbâmbi*, deer. Perhaps it may help some if we tell them to pronounce the word with circumflex rather slowly and with equal stress on both syllables, as is done in French. The word without circumflex to be pronounced as usual.

The negative *kî* is pronounced longer than *ki* meaning *when*. The suffix *-ê* of the third person singular is distinguished by circumflex and a prolonged sound from *-é* suffix of the second person singular. So is *-â* suffix of the third person plural from *-á* demonstrative.

(4.) The trema in *ë* and *ö* indicates the crasis, or contraction of two vowels, with or without ellipsis of an intervening consonant, *e. g.*, *ngëxana* for *ngaixana* (*a*+*i*=*e*), *mölungu* for *maulungu* (*a*+*u*=*o*) *ngöbana* for *nga ku bana* (*nga 'u bana*).

(5.) The apostrophe indicates the dropping of a letter, *e. g.*, *'ngo* instead of *ingo*, *mu 'amenemene* instead of *mu kamenemene*, *ngu 'u bana* instead of *ngu ku bana*, *mon' a mutu* instead of *mona a mutu.*

The apostrophe also distinguishes *k'a* negative from any other *ka*, *e. g.*, *K'abanga*, he, she, it, does not; *kabanga*, he, she, it, does.

When the word is negative the first syllable is pronounced longer and higher; but the tonic accent remains as usual.

(6.) The til over any vowel makes the same nasal, *e. g.*, *ĩ*, pronounce *ing*. This *ĩ* is a contraction of *inga*. It occurs only in the Mbaka dialect, and is the only nasalized vowel in the standard dialects of Ki-mbundu.

FOLK-TALES OF ANGOLA.

I.

NGANA FENDA MARIA.

Version A.

Eme ngateletele[1] ngana Fenda[2] Madía, uauaba[3] k'a mu uabelâ.[4]
I often tell (of) ngana Fenda Maria, beautiful none more beautiful.

Uakexidi ê,[5] inga[6] uvuala mona. O mon' ê, inga u mu ixana uê
She lived on, and gave birth (to) a child. Child hers, and she her called also

ngana Fenda Madía. O manii â, se uauaba kavua, o mona
ngana Fenda Maria. Mother hers, if (she) was beautiful the ninth, the daughter

uauaba kakuinii.[7]
was beautiful the tenth.

Manii â inga utuma ku Putu[8] kusumba lumuenu luzuela.
Mother hers then sent to Portugal to buy a mirror that speaks.

Kamenemene koso, ki azuba ku di sukula ni kuzuata, uia
Morning every, when she had finished washing herself and dressing, she went

mu lumuenu luê, inga uibula o lumuenu:
to the mirror hers, and asked the mirror:

"E! lumuenu luami, e! lumuenu luami; ngauaba inga
"O mirror mine! O mirror mine! am I beautiful or

ngaiiba?" — "Kana mbá;[9] uauaba muene; ku mundu oko kueniê
am I ugly?" — "Not at all; thou art beautiful indeed; in world this there is not

mutu, uauaba usokela n'eie."
a person, beautiful equal with thee."

Izúa ioso, ki azuba o kuzuata, uakëbula[9] o lumuenu luê.
Days all, when she had finished dressing, she then questioned the mirror hers.

O lumuenu inga lu mu tambujila kiomuene.
The mirror and (it) her answers the same.

Kizúa kimoxi, o mon' ê, ngana Fenda Madía dia Mona, inga
Day one, child hers, Miss Fenda Maria the daughter, and

uakulu kiá, o manii â ki atundile, o mona ujukula[10] o dibitu
grown up already, mother hers when had gone out, the daughter opens the door

dia m'o'nzo[11] mu ene[12] o lumuenu, inga ukala ku di talela-mu.
of the room in which is the mirror, and she looks and looks at herself in it.

Ki azubile ku di tala, inga utund'ê.
When she had done looking at herself, then she goes out.

Kizúa kiamukuâ, o manii â, ki azubile o kuzuata, inga uia
Day the other, mother hers, when she had done dressing, then she went
mu lumuenu luê o ku lu ibula. O lumuenu inga lu mu
to the mirror hers to it question. The mirror then it her
tambujila: "Ambula mbá, ngana Fenda Madía. Uauaba muene;
answers: "Leave it alone, ngana Fenda Maria. Thou art beautiful indeed;
maji, se eie uauaba kavua, o mon' é, uëjile mazá momo, uauaba
but, if thou art beautiful ninth, daughter thine, who came yesterday in here, she is beautiful
kakuinii." Katé mu izúa itatu, ki aia mu lumuenu, o lumuenu
tenth." Up to days three, when she went to the mirror, the mirror
lu mu tambujila kiomuene.
(it) her answered the same.

O mama inga uamba kiki: "Kana;[13] o mon' ami mu kuuaba ua
The mother then says thus: "No; daughter mine in beauty has
ngi tundu. Se ngilombuela[14] kiki, o mon' ami uando ku ngi
me surpassed. If I let pass this, the daughter mine will from me
tambula o mala. Ki a di bange kala kiki, o mon' ami, ngando
take the men. As it has happened like this, daughter mine, I will
ku mu katula ku bat' oko."[15] O mama inga utuma kubangesa
her remove from house this." The mother then ordered to be made
o 'nzo, inga uta-mu o mon' ê ni maseka[16] iê, kiiadi kiâ. O
a house, and she put in daughter hers with nurse hers, both of them. The
mama inga utuma kuxitisa o mabitu ni jinjanena,[17] inga ubangesa
mother then orders to block the doors and windows, and to make
ngó kadizungu, buoso bu abitixila[18] o kudia ni menia.
only a small hole, through which they shall pass the food and water.

O mon'a ngan'[19] ó ni maseka iê inga akala m'o'nzo mueniomo
The young lady this and nurse hers then stayed in house in there
ndumba ia mivu.
a lot of years.

Kizúa kimoxi, o ngana Fenda Madía dia mona uakexile ni vondadi
Day one, ngana Fenda Maria the daughter had a craving
ia kudia muenge, inga uambela maseka iê: "E! maseka iami;
to eat sugar-cane, and she tells nurse hers: "O nurse mine;
ngala ni vondadi[20] ia kudia muenge. Ndé ku Palaia,[21] kà ngi
I have a craving to eat sugar-cane. Go to the beach, there for me
sumbile muenge."
buy sugar-cane."

O maseka inga u mu ibula: "Aba ngana, ngisumba kiebi o
The nurse then (she) her asks: "But, mistress, I shall buy how the
muenge, maji kana dibitu buoso bu ngibitila?" O ngana iê inga
sugar-cane, but no door through which I (can) pass?" The mistress hers then
u mu ambela: "Tubange dizungu[22] bu mbandu ia kipalelu[23]
(she) her tells: "Let us make a hole in the side of wall
nda utunde." Inga abanga o dizungu. O maseka inga utunda,
that thou mayest go out." And they make the hole. The nurse then goes out,
uia kuàsumba[24] o muenge.
goes to buy the sugar-cane.

Ki ëjile, ngana Fenda Madía inga ukala mu kudia o muenge,
When she had come (back), ngana Fenda Maria and was eating the sugar-cane,

mu kuta o poko ku muenge, i mu tula ku mulembu; poko
while striking the knife at the sugar-cane, it (the knife) her hits on a finger; the knife

inga i mu kuama.
and (it) her wounds.[25]

Ngana Fenda Madía inga uixana maseka iê: "E! maseka, e!
Ngana Fenda Maria then calls nurse hers: "O nurse! O

maseka; ngafika o polo iami ngó iauaba; manii, ki ngauaba
nurse! I thought face mine alone is beautiful; but, as I am beautiful

o polo, ni maniinga mami mauaba."
in the face, (so) also blood mine is beautiful."

O mon'a diiala, uexile[26] mu kubita bu kanga, o ki ëvile m'o'nzo
A young man, who was passing outside, when he heard in the house

mu azuela kiki, muene bu kanga inga utambujila: "Nga ku ivu,
speaking thus, he outside then answered: "I have thee heard,

mon'a ngana, uazuela m'o'nzo omo, kuma ki auaba o polo ié,
young lady, who hast spoken in house this, that as is beautiful face thine,

ni maniinga mé uê mauaba. Aba, se uamuene ngana Fele
also blood thine too is beautiful. But, if thou hadst seen Mr. Fele

Milanda, tandu[28] ki auaba, o madiabu[29] ma mu sueka mu ikandu." [30]
Milanda,[27] so much is he beautiful, (that) the demons have him hidden in Ikandu."

Ngana Fenda Madía, ki ëvile bu kanga bu a mu tambujila kiki,
Ngana Fenda Maria, when she heard outside that one her answers thus,

inga ukala mu banza ngana Fele Milanda, ua mu tundu mu
then she begins to think of ngana Fele Milanda, who her surpasses in

kuuaba, tandu ki auaba, o madiabu ma mu sueka mu ikandu.
beauty, so much is he beautiful, (that) the demons have him hidden in Ikandu.

O kizu' okio ngana Fenda Madía k'adidiê dingi.
Day that ngana Fenda Maria not ate more.

Kizúa kienieki, inga ubongolola o ima iê ioso, inga u i ta mu
Day this same, then she gathers things hers all, and she them puts into

kalubungu[31] kê, inga utuma maseka iê bu kitanda ku akà mu
"kalubungu" hers, and sends nurse hers to the market to there her

sumbila ndumba ia makezu ni jinjíbidi.[33] O maseka inga u mu
buy a lot of kola-nuts[32] and ginger. The nurse and (she) her

sumbila o makezu.
buys the kola-nuts.

O m' usuku, ene oso muene azeka kiá, ngana Fenda Madía, bu
In the night, they all indeed are asleep already, ngana Fenda Maria, in

hama iê, ukatula o kalubungu kê, inga ukuata makanda mu njila.[34]
bed hers takes the "kalubungu" hers, and catches (her) soles on road.]

Ukala mu kuia kuà[35] ngana Fele Milanda.
She is going to ngana Fele Milanda.

Inga uenda, uenda: uzuba mbeji moxi, mbeji iadi; uenda
And she walks, walks: she completes month one, months two; she walks

mai'ê.[36] O ki azubile o kuinii dia mbeji, usanga o kaveia këzala
on and on. When she completed the ten (of) months, she meets an old woman full (of)
kitanga;[37] k'eniê ku ki kulala.[38] Ngana Fenda Madía inga u mu
leprosy; there is no one to it cure. Ngana Fenda Maria and she her
kulala; ua mu sukula, ua mu tumbu, inga u mu ta o milongo.
cures; she her washes, she her dresses wounds, and her puts on the remedy.
O kaveia inga uia ku kilu.
The old woman then goes to sleep.

Kiosueki o kaveia ki azeka, ngana Fenda Madía inga u mu
While the old woman sleeps, ngana Fenda Maria (and) (she) her
lambela o mbiji ni funji.[39] Ki iabile inga ufundumuna o kaveia;
cooks the fish and the mush. When they are ready then she awakes the old woman;
inga o kaveia kadia. Ki azubile o kudia, o kaveia inga u mu
and the old woman eats. When she had done eating, the old woman then her
bana o manongononго:[40] "Kuma eie ualoi' ó, Fenda Madía, eie
gave the instructions: "Where thou art going thus, Fenda Maria, thou
uazuba kiá kuinii dia mbeji. Kuà ku kamba mbeji jiiadi
hast completed already ten (of) months. There is for the lacking months two
pala kubixila. Maji, ki uakàbixila,[41] ki uakàsanga o jihoji,
for arriving. But, when thou shalt there arrive, when thou there findest the lions,
jingo, jinzamba, iama iama kiá;[42] iala bu muelu; iazeka
leopards, elephants, wild beasts, wild beasts all over; that are at the door; asleep
iëdi[43] kala iafu, k'ukale ni uoma. Somboka-iu, ubokole mu
as though they were dead, don't be with fear. Pass beyond them, to enter the
kololo.[44]
hall.

O ki usanga o hoji ionene, iajukula mu kanu, ta o lukuaku
When thou findest the lion great that has open his mouth, put (thy) hand
mu kanu diê, usunge-mu o jisabi: kuinii dia sabi ni sabi jiiadi,[45]
into mouth his, pull out from it the keys: ten keys and keys two (12),
mu kuinii dia kuálutu ni kuálutu jiiadi.
for the ten rooms and rooms two.

Uie[46] ku kitadi, ukatule-ku o kuinii dia masanga ni masanga
(Then) go to the yard, take out thence the ten jugs and jugs
maiadi, u m' ambate, u ma bandese ku tandu. Inga udila,
two, them carry and get them up up - stairs. And thou shalt cry,
ubuka, udila, ubuka, katé mu kuinii dia masanga ni moxi. O
thou shalt fan, cry, fan, until the ten jugs and one (the 11th). The
dia kaiadi ki dizala, o ki difafela boxi, o ngana Fele Milanda
twelfth when it gets full, when it runs over to the ground, (then) ngana Fele Milanda
ufukunuka."
will revive."

Ngana Fenda Madía inga ui'ê. Inga usanga o kaveia kamukuâ
Ngana Fenda Maria then goes her way. And she finds an old woman other
—lukuaku lumoxi, kinama kimoxi, mbandu ia polo ni mbandu ia
—arm one, leg one, one side of face and one side of

mukutu — kalotua. Ngana Fenda Madía umenekena, utambula
body — she is pounding. Ngana Fenda Maria greets, takes from

o kaveia o muisu. Ngana Fenda Madía inga utua o jimbombo,
the old woman (her) pestle. Ngana Fenda Maria then pounds the dried cassava,

inga usesa; ubanga o fuba, ubana o kaveia.
and sifts; makes the flour, gives (it) to the old woman.

Kaveia inga u mu sakidila, inga u mu bana o manongonongo,
The old woman then (she) her thanks and (she) her gives instructions,

kala m'a mu bene[47] o kaveia kadianga.
like those her gave the old woman first.

Fenda Madía ukuata makanda mu njila, uenda.
Fenda Maria takes (her) soles to the road, walks.

Ki kua mu kambele kiá izúa iiadi ngó, inga uivua bu-lu,
When there was her lacking already days two only, then she hears in heaven,

bu ala ku mu ixana: "Fenda Madía! Fenda Madía! ualoia
there is (one) her calling: "Fenda Maria! Fenda Maria! thou art going

kué?"[48] Fenda Madía usakuka koko, usakuka koko: kualê
where?" Fenda Maria turns hither, turns thither: there is no

mutu. Ukala mu kui'ê, inga a mu ixana dingi; katé lutatu. O
person. She is about to go on, and they her call again; up to thrice. The

lua kauana, Fenda Madía inga uimana, inga uzuela, uixi: "Eie,
fourth time, Fenda Maria then stands (still) and speaks, saying: "Thou,

uolo ng' ibula! inga u mutu, inga u nzumbi, inga eie
who art me asking! whether thou be a person, whether thou be a ghost, whether thou be

Ngana Nzambi, ngaloia kuà ngana Fele Milanda, tandu ki auaba,
the Lord God, I am going to Mr. Fele Milanda, so much he is beautiful,

o madiabu ma mu sueka mu ikandu." — "Kidi muene, Fenda
(that) the demons have him hidden in Ikandu." — "Truly, indeed, Fenda

Madía, utena o kuia kuà Fele Miland' á?"[49] — "Ngiia." — "Ui' á?"
Maria, canst thou go to Fele Milanda?" — "I am going." — "Thou art going?"

— "Ngiia." — "Poji,[50] ijía nakiu, kuma eme Ngana Nzambi, ngala
— "I shall go." — "Then, know this, that I am the Lord God, that am

ku'u zuelesa. O tuveia tuiadi, tu uasange mu njila, eme muene.
to thee speaking. The old women two, whom thou hast met on road, (were) I myself.

Ngabilukile pala kutala, se u mutu uenda o ngongo.[51]
I had transformed myself to see, whether thou art one to stand hardship.

Ngömono;[52] kuma u mutu, uenda o ngongo, k'ujimbidila. Ki
I have thee seen; as thou art one, that stands hardship, thou shalt not get lost. As

a di bange[53] kala kiki, eie, o ngongo ua i ende kiá, uende
things are like this, thou, the hardship thou hast it endured already, thou hast walked

o kuinii dia mbeji ni mbeji jiiadi, k'udié, k'unué; kudia kué
ten months and months two, not eating, not drinking; food thine (was)

dikezu, kunua kué makania. Tunde ki uatundu ku bata dienu,
kola-nut, drink thine (was) tobacco.[54] Since thou leftest home yours,

k'uzeké, uenda o usuku ni muania. Eme ngi ku ambel' ó."
thou didst not sleep, walking night and day. I thee tell this."

Inga u mu bana o manongonongo kala m'a mu bene o tuveia.
And he her gives the instructions as those that her gave the old women.

U mu bana uê kalubungu, pala ioso, i abindamena, uvunda o
He her gives too a "kalubungu," in order that all things, she may need, she throws the

kalubungu boxi; mu kalubungu inga mu ene mutunda ioso
box on ground; out of the box then there will come out all things

i andala.
she wants.

O ngana Fenda Madía, ki akexile kiá pala kubixila, o 'nzo uala
Ngana Fenda Maria, when she was already about to arrive, the house she is

ku i mona kiá, usanga o dizanga di akondoioka o jinjíla; inga
it seeing already, she meets a lake which are surrounding birds;[55] and

uxikama bu mbandu a dizanga.
she sits down on shore of lake.

Kiosueki ki axikama, ualokoxila, inga ukala mu kuanda o nzoji:
While she is seated, she falls into a nap, and begins to have a dream:

Bu dizanga buatundu o njíla imoxi; iai ku mu ambela: "Ngana
From the lake comes out bird one; it comes to her tell: "Ngana

Fenda Madía, ualuka k'ujimbe o manongonongo, m'a ku bana
Fenda Maria, take care that thou not forget the instructions, which to thee gave

Ngana Nzambi." O muene inga utambujila: "Kana; kî ngijimbiami-
the Lord God." She then answers: "No; I shall not forget

ku."[56]
them."

Fenda Madía inga upapumuka ku kilu, inga ui' ê.
Fenda Maria then starts out of (her) sleep, and goes on.

O ki abixidile, usanga o sabalalu[57] ionene. Bu kanga[58] buëzala
When she arrived, she found a palace great. Outside it was full

iama iama kiá. O muene, uoma ua mu kuatele dingi; o
(of) wild beasts and wild beasts. She, fear takes hold on her again; (the)

muxima ua mu xikanê.[59] Fenda Madía ubokola mu kololo, usanga
heart is her failing. Fenda Maria enters into the hall, finds

o kĩhoji kionene, kiajukula mu kanu. Inga uta-mu o lukuaku,
the lion big, that opens (wide) his mouth. And she puts in (her) arm,

usunga-mu o kuinii dia sabi ni sabi jiiadi, mu kuinii dia kuálutu
pulls out the ten (of) keys and keys two, for the ten (of) rooms

ni kuálutu jiiadi.
and rooms two.

Ujukula kuálutu: ahatu a mindele ala-mu; mu amukuâ: jimosa;[60]
She opens a room: white ladies are in it; in another: mulatto ladies;

mu amukuâ: mindele ia mala; mu jikuálutu jamukuâ: ialu, jimeza,
in another: white men; in rooms others: chairs, tables,

itadi, ndumba ia ima. O mu kualutu iasukinina, mu asangele
metal-ware, lots of things. In the room last, in it she found

o mundele, uazeka bu hama, uauaba k'a mu uabelâ.
a white man, asleep in bed, beautiful there is no more beautiful.

Fenda Madía inga uia ku 'itadi;[61] usanga-ku ndumba i' atu
Fenda Maria then goes to the yard; finds there a lot of people
azeka: abika a ngana Fele Milanda.
asleep: the slaves of ngana Fele Milanda.

Fenda Madía uambata o kuinii dia masanga[64] ni maiadi, ubanda
Fenda Maria carries the ten jugs and two, goes up
namu[62] ku tandu, inga udila, ubuka, udila, ubuka, katé ki ëzalesele
with them up-stairs, and weeps, fans, weeps, fans, till she had filled
o kuinii dia masanga ni moxi ni kaxaxi. Ki kuakambele o kaxaxi
ten of the jugs and one and a half. When there lacked one half (only)
pala Fele Milanda kufukunuka, uiva bu kanga: "Nanii usumba o
for Fele Milanda to revive, she hears outside: "Who will buy a
mubika mu meni' é?"
slave with water?"

Fenda Madía uia bu njanena; uixana o mutu, ualosumbisa o
Fenda Maria goes to the window; calls the one, who is selling the
mubika. Mukua-mubika inga ubanda ku tandu. Fenda Madía inga
slave. The seller of the slave then goes up up-stairs. Fenda Maria then
u mu ambela: "Eme ngalami ni menia. O menia, mu ngala namu,
him tells: "I have not any water. The water, which I have,
masoxi. Se uandala, zuela." O mukua-mubika inga utambujila:
is tears. If thou wantest, speak." The seller of the slave then answers:
"Ngandala."
"I want."

Fenda Madía inga ubana o mukua-mubika ni akuâ o masoxi; ene
Fenda Maria then gives the seller of the slave and his people the tears; they
inga anua. Mamukuâ, inga uëzalesela[63] o midingi.[64]
then drink. The other (tears) then she with them fills (their) jugs.

Fenda Madía uambata o mubik' ê; uia n'ê ku 'itadi; u mu
Fenda Maria takes away slave hers; she goes with her to the yard; she her
sukulâ, u mu zuika, inga u mu luka Kamasoxi.
washes, she her dresses, and she her calls Kamasoxi.[65]

Uia n'ê ku tandu, inga u mu tuma: "Kamasoxi, mubik' ami,
She goes with her up-stairs, and she her commands: "Kamasoxi, slave mine,
didila mu disang' omo. O ki dikala pala kuizala, ngi fundumune."
weep in jug that. When it is about to be full, me arouse."

Fenda Madía inga uzendalala[66] ku meza. Kiosueki ki azendalala,
Fenda Maria then reclines on the table. While yet she was reclining,
uai ku kilu.
she went to sleep.

Kamasoxi udila, ubuka, udila, ubuka. O ki ëzalele o ditangi,[67]
Kamasoxi weeps, fans, weeps, fans. When got full the jug,
ki diafafele boxi, Fele Milanda uafukunuka.
when it ran over on the ground, Fele Milanda revived.

Ki atala kiki Kamasoxi, o muene, Fele Milanda, ubixila bu
When saw this Kamasoxi, he himself, Fele Milanda, comes where

Kamasoxi, u mu bana kandandu, uixi: "Eie ua ngi bana
Kamasoxi (was), he her gives a hug, saying: "Thou hast me given (saved)
o mueniu." Akatuka, aia mu sala.
life." They start, go into the parlor.

O Kamasoxi utunda, uia m'o'nzo, mu ala Fenda Madía. U mu
Kamasoxi goes out, goes to the room, where is Fenda Maria. She her
ixana: "Kamadía[68] diabu,[69] fundumuka." Fenda Madía ufundumuka.
calls: "Kamaria," devil, get up." Fenda Maria gets up.

Ki atala kiki Kamasoxi, uixi: "Ndé, diabu Kamadía, uàtemese
When sees this Kamasoxi, she says: "Go, devil Kamaria, go to warm
menia pala ngana ié ia diiala."
the water for master thine (male)."

Fenda Madía uabanze; utunda, uia ku kitadi, utemesa o menia;
Fenda Maria thought; goes out, goes to the yard, warms the water;
uta bu mbanielu[69] ku tandu, uvutuk'ê ku itadi.
puts (it) into the bath-tub up-stairs, returns to the yard.

Fele Milanda uabange kiá mbeji jiuana, o ki ëbula Kamasoxi:
Fele Milanda had been (thus) already months four, when he asked Kamasoxi:
"E! Kamasoxi, o Kamadía ua mu sumba[70] kué?" Kamasoxi uixi:
"O Kamasoxi, Kamaria thou her boughtest where?" Kamasoxi says:
"Nga mu sumbile ku Putu."
"I her bought in Portugal."

Kizúa kimoxi, Fele Milanda uatumu kuludikisa o lopa iê pala
Day one, Fele Milanda ordered to get ready clothes his for
kuia ku Putu, kuàmenekena o ndandu jiê.[71]
to go to Portugal, to visit relatives his.

Ki akexile pala kuia, utuma kufolomala abik'ê oso. U a ambela:
When he was about to go he orders to form in line slaves his all. He them tells:
"Ngaloia ku Putu. Zuelenu ioso i nuandala." En' oso muene[72]
"I am going to Portugal. Speak out all that you wish." They all indeed
inga abinga ioso i andala.
then ask everything they desire.

O Fele Milanda inga uambela Fenda Madía: "Zuela ué, Kamadía,
Fele Milanda then tells Fenda Maria: "Speak also, Kamaria,
ioso i uandala." Kuala Fenda Madía: "Eme, ngana, kî ngandalami
whatever thou wishest." Then Fenda Maria: "I, master, I do not want
kima; mukonda eme, ioso i ngandala — loko[73] ngà ku sanga ku
anything (now); for I, all that I wish — directly I shall thee find on
telasu,[73] inga ngà ku bekela lelasá ia ioso i ngandala."
terrace, and there I thee will bring a list of all things I wish."

Fenda Madía ubanga o lelasá: Navaia di-zuike, ditadi dia muambi
Fenda Maria makes the list: A razor sharpen-thyself, a stone speaker
a kidi, lubambu, ni an'a mixaxiniu[74] kiiadi, kandeia di-sendele, ni
of truth, a chain, and dolls two, a lamp light-thyself, and
lumuenu di-muike."
a mirror look-thyself."[75]

Ngana Fele Milanda inga uia ku Putu kuàmenekena o jindandu jiê.
Ngana Fele Milanda then goes to Portugal to visit relatives his.

Ki abixidile ku Putu, manii â, pai â, ni ndandu jiê joso,
When he had arrived in Portugal, mother his, father his, and relations his all,
atambulula mon' â: kubanga fesa,[76] kudia, kunua, kutonoka.
they received son theirs: feast-making, eating, drinking, playing.

O kubanga izúa, Fele Milanda inga utangela manii â o ngongo
Doing (after) days, Fele Milanda then related to mother his troubles
jiê joso, inga u mu ambela kuma: "O ua ngi bene[77] o mueniu,
his all, and he her told saying: "She who me saved life (is)
muhatu ua mumbundu, jina diê Kamasoxi; maji uene ni mubik' ê
a woman of negro, name hers (is) Kamasoxi; but she has a slave hers
a mu ixana Fenda Madía, uauaba k'a mu uabelâ. Muene ua ngi
called Fenda Maria, who is beautiful exceedingly. She has me
tumu ku mu sumbila: Kandeia di-sendele, navaia di-zuike, ditadi
sent to for her buy: A lamp light-thyself, a razor sharpen-thyself, a stone
dia muambi a kidi, lubambu, ni an' a mixaxiniu kiiadi, ni lumuenu
teller of truth, a chain, and dolls two, and a mirror
di-muike." Manii a Fele Milanda uabanze o imbamb' eii, i atumu
look-thyself." The mother of Fele Milanda thought over the things these, which had sent
kusumba Fenda Madía, inga uibula mon' ê: "E! mon' ami; o
to buy Fenda Maria, and she asks son hers: "O son mine! that
Fenda Madía, mundele[78] inga mumbundu?"
Fenda Maria, (is she) white or black?"

Fele Milanda uatambujila kuma: "Mundele." — "O Kamasoxi
Fele Milanda answered saying: "White." — "Kamasoxi
ua mu sumbile kué?" — "Kamasoxi uambele kuma ua mu sumbile
she her bought where?" — "Kamasoxi said that she her bought
ku Putu." — "Eie, mon' ami, k'uatobé. O ku Putu kuene ku ö
in Portugal." — "Thou, son mine, be not foolish. In Portugal where thou wast
valela,[79] uëvile kiá kuma ku Putu ene mu kusumbisa-ku abika?"
born, heardest thou (ever) that in Portugal they are wont to sell there slaves?"
— "Kana." — "Ijia-kiu, kuma Kamasoxi ua ku nganala. Fenda
— "No." — "Know this, that Kamasoxi has thee deceived. Fenda
Madía, muene o ngana; o Kamasoxi, muene o mubika. O ima i
Maria, she (is) the mistress; Kamasoxi, she (is) the slave. The things which
atumu kusumba Fenda Madía, pala ku di bonda. O im' eii ku
ordered to buy Fenda Maria, (are) for killing one's self. Things these in
Putu oko, k'a i sumbisâ ngó; ita kitadi kiavulu."
Portugal here, they not them sell for nothing; they cost money much."

Fele Milanda, ki azubile kubanga mbeji jiuana ku Putu, inga
Fele Milanda, when he finished spending months four in Portugal, then
usenga[80] o ima ioso, i a mu tumine abik' ê. O i a mu tumine
he bought the things all, that him ordered slaves his. Those, that him ordered
Fenda Madía, inga u i jimba.
Fenda Maria, then he them forgets.

O papolo,[81] ki iendele kiá izúa iuana mu 'Alunga, Fele Milanda
The steamer, when it had gone already days four in Ocean, Fele Milanda
ulembalala[82] o ima i a mu tumine Fenda Madía, inga ubinga
remembered the things that him ordered Fenda Maria, and he begged

kabitangu[83] ka naviiu pala kuvutuka. Kabitangu k'axikaneniê.
the captain of the ship to go back. The captain would not.

Fele Milanda inga u mu futa kondo; kabitangu inga uxikana.
Fele Milanda then (he) him paid a thousand; the captain then agrees.

Inga avutuka dingi ku Putu, kusota o imbamb' eii. O mu loja
And they return again to Portugal, to fetch things those. In the shop (store)

mu a i sangele, inga a mu binga kondo jiuana, inga ubana o kitadi.
where he them found, then they him demand thousands four, and he gives the money.

Fele Milanda inga u di long'ê mu naviiu.
Fele Milanda then embarked in the ship.

O ki abixidile ku bata diê, oso muene a mu menekena; inga
When he arrived at home his, all indeed they him greet; and

ubanga izúa iiadi. O kia katatu, inga uixana abik' ê oso, inga u
he spends days two. On the third, then he calls slaves his all, and he

a bana o ima iâ, i atumine. Inga ukatula o padi[84] ia jibixa
them gives things theirs, which they had sent for. And he takes a pair of earrings

jia ulu, ja madiamande, jivolota jia ulu, ni nela ia ulu, ia madiamande,
of gold, of diamonds, wristlets of gold, and a finger-ring of gold, of diamonds,

inga ubana Fenda Madía kuma: "Tambula o im' eii, i a ku tumisa
and he gives Fenda Maria saying: "Take things these, which to thee sent (them)

manii etu ku Putu, sandu[85] iê."
mother mine in Portugal, namesake thine."

Fenda Madía inga utambula o im' eii; maji o Kamasoxi lumbi
Fenda Maria then takes things those; but Kamasoxi envy

lua mu kuatele.
(it) her grasped.

O mu ngoloxi, ngana Fele Milanda inga uia ku telasu; o Fenda
In the evening, Mr. Fele Milanda then goes to the balcony; Fenda

Madía inga u mu batesa[86] katé ku telasu, inga ubinga o ima iê
Maria then (she) him follows up to the terrace, and asks for things hers

i atumine. Fele Milanda inga u mu ta makutu, kuma kana, k'a
which she had sent for. Fele Milanda then (he) her tells a lie, that no, he not

i bekê. Fenda Madía inga uzuela, kuma: "Abik' é, eie ua
them brought. Fenda Maria then speaks, saying: "Slaves thine (own), thou hast

a bekela ioso, i atumine; maji eme, kuma ngi mubik' a mukaji
them brought all, that they sent for; but to me, because I (am) the slave of wife

é, k'uaxikané ku ngi bekela ioso i ngatuma. Manii, uakexile ni
thine, thou wouldst not to me bring all that I sent for. Forsooth, wast thou with

uoma, xila[87] ngi ku futami?" Fele Milanda inga ukatula o ima,
fear, lest I thee pay not?" Fele Milanda then took the things.

inga u mu bana naiu.[88] Fenda Madía inga utambula inga u mu
and he her gave them. Fenda Maria then received (them) and she him

ibula, se[89] kikuxi? Fele Milanda inga u mu ambela kuma: "O
asked, saying how much? Fele Milanda then he her told saying: "The

kitadi ki ate o im' eii, k'utené ku ki bana."—
money that cost things these, thou canst not it give."—

"Zuela; iene, inga se makuiniatatu a kondo, eme ngi ma bana."
"Speak; the same, even if (it be) thirty thousands, I shall them give."

Fele Milanda uabanze uixi: "O mubika uala ni makuiniatatu
Fele Milanda thought saying: "The slave has thirty (of)

a kondo, maji o ngana iê k'alê namu? mukua-kizuatu kimoxi
thousands, but mistress hers has not them? having cloth one

kuabu?" Fele Milanda inga uambela Fenda Madía kuma: "Ndaié,
only?" Fele Milanda then tells Fenda Maria saying: "Go,

k'ufute kima."
pay not anything."

Fenda Madía inga usakidila.
Fenda Maria then thanked (him).

O m'usuku — oso muene azeka kiá — o ngana Fenda Madía —
At night — all indeed were asleep already — ngana Fenda Maria —

kuma a mu bana 'nzo k'ubeka uê ni kaveia kene ku mu zekesa[90]
as they her had given a house alone to herself with an old woman who used to sleep with her

— Fenda Madía inga utula ku tandu a meza o im' eii, i a mu
— Fenda Maria then set down on top of table things those which to her

bekelele Fele Milanda, inga uxikama ku kialu.[91] Uabundu kiá[92]
had brought Fele Milanda, and she seats herself on a chair. She has knocked already

o kalubungu kê boxi. Muatundu izuatu ia mbote, iofetale[93] ni ulu
kalubungu hers on ground. Out come dresses elegant, adorned with gold

ni matadi ma jibilande. Uakembe[94] k'a mu kembelâ.
and gems of brilliants. She dressed (as) none else could dress.

Inga ukala mu kufundila[95] o im' eii, iala ku tandu a meza,
And she began to plead (before) things those, that were on top of table,

inga utanga o ngongo jiê jioso, m'oso[96] mu abitile pala Fele Milanda
and told trouble hers all, which she went through for Fele Milanda

kufukunuka. O ki azubile, inga uzuela: "Se makutu mu ngazuela,
to revive. When she had finished, then she said: "If (is) a lie what I said,

eie, tadi dia muambi a kidi ni an' a mixaxiniu, o navaia di-zuike
thou, O stone teller of truth and (ye) dolls, the razor sharpen-thyself

i ngi batule o xingu; ni lubambu lu ngi bonde." O ki azubile
let it me cut off neck; and the chain may it me hang." When she finished

o kuzuela, o kandeia kasendela; o navaia ia di zuika ku ditadi dia
speaking, the lamp lit itself; the razor sharpened itself on the stone

muambi a kidi; o lubambu lua di niengeneka bu lu. O lubambu,
teller of truth; the chain hung itself on high. The chain,

ki luakexile pala ku mu nienga, o navaia pala ku mu batula o xingu,
as it was about to her hang, the razor about to her cut off the neck,

ana a mixaxiniu inga akuata o im' eii.
the dolls then seized things those.[97]

Manii, kiosueki ngana Fenda Madía ki alobanga o im' eii, o kaveia
However, while ngana Fenda Maria was doing things these, the old woman

katono ê. Mu kamenemene o kaveia inga ka di xib'ê. Fenda Madía
was awake. In the morning the old woman then held her peace. Fenda Maria

inga u ki banga katé mu mausuku matatu. O ua kauana, mu
then she it did as much as nights three. On the fourth, in

kamenemene, o kaveia inga kambela Fele Milanda kioso ki alobita.
the morning, the old woman then told Fele Milanda all that was going on.

Fele Milanda inga uambela o kaveia, kuma: "O m'usuku, ki ujika
Fele Milanda then told the old woman, saying: "At night, when thou closest

o dibitu, k'u di jike ni sabi."
the door, do not it lock with the key."

Fele Milanda, o mu kaxaxi [98] ka usuku, inga utuluka, inga ubatama,
Fele Milanda, at mid of night, then he goes down, and hides,

inga ukala mu kuzongola mu musula [99] ua dibitu. Fenda Madía
and begins to peep through a crack of the door. Fenda Maria

uazuata, inga ubanga ki ene mu kubanga-jinga, inga utanga o ngongo
dressed, and did as she used to do always, and related troubles

jê joso, inga uamba: "Aba eie, Kamasoxi, kuamba kidi, eie, uabene
hers all, and said: "Say thou, Kamasoxi, speaking truth, thou, who didst save

Fele Milanda o mueniu, o sabi ia palata ia kualutu ia Fele Milanda,
Fele Milanda (his) life, the key of silver of the room of Fele Milanda,

palanii k'u i telekalé? Se makutu, mu ngazuela, enu, nuala ku
why didst thou not it deliver? If (is) a lie, what I said, ye, that are on

tandu a meza, ngi bondienu." O im' eii, ki iakexile pala ku mu
top of table, me hang!" Things those, when they were about to her

jiba, Fele Milanda ujukula o dibitu, ubokola. Fenda Madía uai ku
kill, Fele Milanda opened the door, entered. Fenda Maria went into

kiambu; Fele Milanda uê uai ku kiambu. O kaveia inga ka
a swoon; Fele Milanda also went into a swoon. The old woman then she

a bangela milongo; ene inga apapumuka.
for them makes medicine; they then wake up.

Fele Milanda uamesenene kuambata Fenda Madía ku tandu ni
Fele Milanda wanted to carry Fenda Maria up-stairs with

izuatu iê, i azuata; maji o Fenda Madía k'axikaneniê, inga uta
dresses hers, which she had on; but Fenda Maria refused, and put

o ima iê mu kalubungu kê; inga uzek'ê.
things hers into kalubungu hers; and she went to bed.

O Fele Milanda, ki abixidile ku tandu, inga ubanga o mikanda ia
Fele Milanda, when he arrived up-stairs, then he made letters of

kutuma kukuvitala o makamba mê pala ku di mosalela [100] ku bata diê.
sending to invite friends his for to take breakfast at house his.

Mu kamenemene inga utumisa o mikand' eii; inga utuma kutesa
In the morning then he sent the letters these; then he ordered to put

kalakatalá [101] mu pipa.
coal-tar in a barrel.

En' oso muene, ki ëjile ku di mosala, o ki akexile mu kudia,
They all indeed, when they had come to breakfast, when they were eating,

o Fele Milanda inga uibula Kamasoxi: "O sabi ia kualutu [102]
Fele Milanda then asked Kamasoxi: "The key of the room

iebi?" Kamasoxi uixi: "Kana; [103] ngasangediami-mu sabi." —
where (is it)?" Kamasoxi said: "No; I not found there a key." —

"Tanga hanji m'oso mu uabitile pala ku ngi katula mu ikandu."
"Tell please all through which thou wentest for to me rescue from Ikandu."

Kamasoxi uëdi pí![104]
Kamasoxi not a word!

O Fele Milanda inga utangela o makamba mê ioso iabiti mu
Fele Milanda then told friends his all that happened in

mausuku mauana ni Fenda Madía; inga utuma kuixana Fenda
the nights four with Fenda Maria; and he ordered to call Fenda

Madía ku kitadi.
Maria from the yard.

Fenda Madía inga uiza. Fele Milanda inga u mu binga o sabi.
Fenda Maria then came. Fele Milanda then (he) her asks for the key.

Kuala Fenda Madía: "Eme, ngana, kana nga i ijiami. Utokala
Then Fenda Maria: "I, master, not do it know. Whom it behooves

ku i ijía ngana Kamasoxi." Ni ku mu jijila kuala Fele Milanda
to it know (is) mistress Kamasoxi." With being urged by Fele Milanda

inga ukatula o sabi, inga u i telekala,[105] inga utanga kioso kiabitile
then she takes out the key, and she it delivers, and tells all that happened

ni Kamasoxi, ni m'oso mu abitile, muene Fenda Madía, pala
with Kamasoxi, and what she went through, she Fenda Maria, to

kukatula Fele Milanda mu ikandu.
rescue Fele Milanda from Ikandu.

Mindele ioso muene, elelenu![106] Kamasoxi, sonii ja mu kuata.
The white men all indeed, laugh ye! (applaud). Kamasoxi, shame her seized.

Fele Milanda uixana an'a mala kiiadi. Azangula Kamasoxi, inga
Fele Milanda called young men two. They lift Kamasoxi, and

a mu ta mu pipa ia kalakatalá, inga a i ta o tubia. Kamasoxi
they her put into the barrel of coal-tar, and they it set on fire. Kamasoxi

inga ubia, ujikata;[107] o kafuba katuka, katula Fenda Madía.
then burns, gets charred; a little bone flies up, alights on Fenda Maria.

Fenda Madía inga u di xisa-ku.[108] Fele Milanda inga ukazala[109] ni
Fenda Maria then rubs herself with it. Fele Milanda then married (with)

Fenda Madía; aia ku Putu kuà ndandu jê, inga avutuka. Inga
Fenda Maria; they went to Portugal to kinsmen his, and returned. And

akal'â: "Adia nguingi, aseiala musolo."
they lived on: "They eat cat-fish, they sup on musolo-fish."[110]

Ngateletele o kamusoso kami. Se kauaba inga kaiiba, ngazuba.
I have told little story mine. Whether (it be) good or bad, I have finished.[111]

NGANA FENDA MADIA.

Version B.

Eme ngateletele ahatu a mindele kitatu, jipange, atungile mu muxitu. Kizúa kimoxi, umoxi ua ndenge uexile[112] mu njanena mu kudia muenge, inga u di batula o mulembu.

O mubidi[113] uexile mu kubita, inga o muhatu ua mundele u mu ambela: "Tala hanji, e' mubidi, o kima kizela kia di fangana ni kikusuka; o kikusuka kia di fangana ni kizela." "Kala ngana Vidiji Milanda; mu konda dia kuuaba kuavulu, nganga[114] ja mu louela ku mbandu a palaia."

O muhatu uëbudixile o mubidi, uixi: "Pala kuenda kuà ngana Vidiji Milanda, uenda izúa ikuxi?" "Uenda izúa nake. O kia kavua uàbixila bu ene ngana Vidiji Milanda. O muene pala kufundumuka, udila kuinii dia masanga ni maiadi."

O ngana Fenda Madía inga uenda o izúa nake. O kia kavua, ki abixidile buà ngana Vidiji Milanda, inga ukuata mu dila o kuinii dia masanga ni maiadi.

O ki abixidile mu kuinii dia masanga n' umoxi, uexile mu bita mutu, uexile mu sumbisa mubika mu disanga dia menia. Ngana Fenda Madía inga u mu ixana; usumba o mubika mu disanga dia masoxi, inga ukuata mu kudila o disanga di asumbile-mu o mubika.

O ki atenesene o kuinii dia masanga n' umoxi ni kaxaxi, inga uixana o mubika: "E' Kamasoxi! iza, udidile[115] mu disang' omo. Ki dimateka o kuizala, ngi tonese, mukonda mesu molo ngi kata kiavulu."

O mubika inga ukala mu dila. Kia mu kuatediê kima ni ioso ia mu ambelele ngana iê. Uëzalesele o disanga, ngana Vidiji Milanda inga upapumuka.

O ki apapumukine, u mu ambela: "Ngi be ndandu, mukaji ami." O muene, ku mu ambela: "K' emiami mukaji é; mukaji é, ió uazeka" ua mu ambelele: "Ngi be ndandu, munume[116] ami," inga a di ambata,[117] ni muene ngana Vidiji Milanda.

Kamasoxi uabilukile[118] Fenda Madía; o Fenda Madía uabilukile mubika, inga u mu luka Kamadía. Inga aia mu tunga o'nzo iâ, ku akexile ku di tuma[119] kiambote.

Kizúa kimoxi, ngana Vidiji Milanda uëxanene abik' en'oso, inga u a ambela: "Eme ngoloia ku Putu. Enu, nu abik' ami, zuelenu ioso i nuamesena, pala, ki ngiza,[120] ku nu bekela." O umoxi uambele: "Ngamesena kolodá ni milele ia mbote." O uamukuâ

NGANA FENDA MARIA.

Version B.

I often tell of three white ladies, sisters, who were living in the forest. One day, one of them, the youngest, was at the window eating sugar-cane, and she cut her finger.

The shepherd[118] was passing by, and the white lady tells him: "Look, please, thou shepherd! the white thing that looks like the red thing, the red thing that looks like the white thing." "Just like ngana Vidiji Milanda, because of (his) great beauty, wizards have bewitched him on the side of shore."

The lady asked the shepherd, saying, "To walk to the place where ngana Vidiji Milanda is, one walks days how many?" "One walks eight days. On the ninth day thou shalt arrive (at the place) where is ngana Vidiji Milanda. For him to revive, thou shalt weep (full) ten jugs and two."

Ngana Fenda Maria then walks eight days. On the ninth, when she arrived (at the place) where (was) ngana Vidiji Milanda, then she began to weep (full) the ten jugs and two.

When she reached the ten jugs and one, there came passing a person, who was selling a slave for a jug of water. Ngana Fenda Maria then calls him; she buys the slave for a jug of tears, and begins to weep full the jug she had bought the slave with.

When she had completed the ten jugs and one and a half, then she calls the slave: "O Kamasoxi! come! weep into this jug. When it begins to get full, wake me up, because my eyes are paining me much."

The slave then begins to weep. She cared nothing about all that her mistress had told her. She filled the jug; ngana Vidiji Milanda then wakes up.

When he awoke, he said to her: "Embrace me, my wife." She, instead of to him saying, "I am not thy wife; thy wife is she yonder who is asleep," said: "Embrace me, my husband;" and they go arm in arm (she) with him, ngana Vidiji Milanda.

Kamasoxi became Fenda Maria, (and) Fenda Maria became the slave, and she called her Kamaria. And they go to build their house where they lived in fine style.

One day ngana Vidiji Milanda called all his slaves, and says to them: "I am going to Portugal. You, my slaves, speak out everything that you want, in order, when I come,[120] to bring (these things) to you." The one said: "I want a cord (necklace) and fine clothes."

uambele: "Ngamesena jingondo[121] ni jibixa." O uamukuâ ua mu ambelele: "Ngamesena jinela ni misanga ia mbote."

O ki ëxanene o Kamadía, ua mu ibudixile: "Eie, uandala 'nii?" Inga u mu ambela: "Eme, ngana, nguami[122] kuzuata; mukonda o m'bika kî k'atenê kuzuata ima ia mbote. Ngana, kima u ngi bekela: Kandeia Di-sende, navaia Di-zuike, tujola Di-batule, ni ditadi dia Muambi-a-kidi."

O ngana Vidiji Milanda inga uambela o mukaji ê: "Abik'etu, en' oso muene, abingi ima ia mbote ia kuzuata. O Kamadía k'abingiê ima ia kuzuata, mu konda dia 'nii?" Mukaji ê inga u mu tambujila: "Kamadía munzenza.[123] Kî k'ëjiê o ima ioso i abingi akuâ. Eie, k'u mu bekele o ima i abingi muene; mukonda muene k'ëjiê ioso i azuela. Munzenza ua mutu."

O ngana Milanda u mu ambela: "Kana; en' oso ngà a bekela ioso i abingi; o Kamadía uê ngu[124] mu bekela ioso i a mu tumu muxima uê."

O ngana Vidiji Milanda inga ui'ê ku Putu, ku akexile o izúa ioso i andalele. O ki exile pala kuiza, uia mu kuibudisa o ima ioso i a mu bingile Kamadía. K'ëmueniê.[125] Inga uia ixi iamukuâ mu ku à sota o ima, i a mu tumine m'bik'ê, inga u i mona.

O ki ëjile, en' oso aia ku mu tambulula: "Ngana ietu uëza! tuondokemba!" O Kamadía ua di xibidi ê. Kî k'endediê mu tambulula ngana iê.

O ngana, ki amatekene o kuban' en' oso, ki a mu ibudixile: "Enu oso muene, muëza mu tambula o ima ienu i nga nu ambelele; aba o Kamadía, uebi?"

O ngana ia muhatu u mu ambela: "Kamadía, kima kia munzenza, k'u mu bane ngó kima." O ngana Vidiji Milanda uambele: "Kamadía mubika kala akuâ. Ngu mu bana ioso i a ngi bingile, ia ng' endesa ndumba ia jixi." Uixana Kamadía: "Za, utambule ioso i ua ngi bingile." O Kamadía uexile mu kamulele kamoxi. Jisonii ja mu kuatele, ja kubixila bu polo[126] ia ngana Vidiji Milanda. Ua di suekele ku dima dia dibitu. O ngana Vidijii Milanda uëmanene, inga uia bu exile Kamadía, u mu bana o ima i a mu bingile.

En' oso muene, o abik' a ku bata, azuatele, inga abanga o jifesa, mukonda o ngana iâ uabixidile ni sauidi.[127] O Kamadía ua di xibidi ê mu kanzo[128] kê, mu exile ni kaveia.

O kutula ni usuku — en' oso azeka kiá — Kamadía ki akatuile o ima i a mu bekelele ngana iê, ubunda o kalubungu kê boxi: Mu atundile jivestidu ja mbote, ni ima ioso, i zuata muhatu ua mundele. Inga ukuata o ima ia Putu, u i ta ku tandu a meza, inga ukala mu kuzuela: "Eie, ngana Vidiji Milanda, uatambula o mubika; ua ngi

Another said: "I want copper beads[121] and earrings." Another said to him: "I want finger-rings and fine beads."

When he called Kamaria, he asked her: "Thou desirest what?" And she says to him: "I, master, want not clothing, for the slave cannot wear fine things. Master, these are the things that thou mayest bring me: lamp light-thyself, razor whet-thyself, scissors cut-yourselves, and stone the speaker-of-truth."

Ngana Vidiji Milanda then tells his wife: "Our slaves, they all of them asked for fine things to wear. Kamaria asked not for things to wear, because of what?" His wife then says to him: "Kamaria (is) a bush-slave.[122] She does not know all the things that the others asked. Thou, do not bring her the things that she asked; for she does not know what she says. She is a bush-woman."

Ngana Milanda tells her: "No, they all, I will bring them all that they asked; Kamaria, too, I will bring her everything that her heart told (ordered) her."

Ngana Vidiji Milanda then goes to Portugal, where he stayed all the days that he wished. When he was about to come back, he goes to ask after all the things that Kamaria had asked him for. He did not find them. Then he went to another city to look there for the things that his slave had sent him for, and he finds them.

When he came (back) they all go to receive him. "Our master has come! we shall dress up!" Kamaria she kept silent. She did not go to receive her master.

The master, after beginning to give the things to them all, then for her he asked: "You all, indeed, have come to receive the things that I had promised you, but Kamaria, where (is she)?"

The mistress says to him: "Kamaria is a thing just from the bush; do not give her anything." Ngana Vidiji Milanda said: "Kamaria is a slave like the others. I will give her all that she asked me for, that made me go to many cities." He calls Kamaria: "Come! receive all that thou hast asked me for." Kamaria was in one small loin-cloth. Shame seized her, to come in the presence of ngana Vidiji Milanda. She hid herself behind the door. Ngana Vidiji Milanda stood up, and went where Kamaria was; he gives her the things she had asked him for.

They all indeed, the slaves of the house, dressed up, and had a merriment, because their master had arrived with health. Kamaria held her peace in her little hut, where she stayed with an old woman.

The night arriving — they all were already asleep — Kamaria, after taking the things that her master had brought her, knocked her kalubungu on the ground. Out came dresses fine, and all things that a white lady wears. And she takes the things of Portugal, she sets them on top of the table, and begins to speak: "Thou, ngana Vidiji

xisa; eme, nga ku endelele o izúa nake mu solongo dia muxitu, mu enda mon' a njîla, mon' a mutu k'a mu muena-mu. O kizúa kia kavua, ki ngabixidile ni paxi iami ni ngongo iami, inga ng' u didila o kuinii dia masanga n' umoxi ma masoxi, ki buabitile mutu, uexile mu sumbisa o mubika mu menia, eme inga ngikuata o disanga dia masoxi; ngisumba o m'bika pala ku ngi kuatesa mu paxi jami ni ngongo jami. Eie, ngana Vidiji Milanda, ni uatambula o m'bika, ni ua ngi xisa eme, ngi ngana, ng' ö muenene [129] o jipaxi ni jingongo. Eie, kandeia Di-sende; eie, navaia Di-zuike; eie, tujola Di-batule; eie, ditadi dia Muambi-a-kidi, (s' eme ngazuela makutu),[130] ngi batujudienu." [131]

O kandeia ka di sendela; o navaia ia di zuika; o tujola tua di batujula; o ditadi dia Muambi-a-kidi diolo di pangajala [132] boxi. O muene, Kamadía, inga uamba: "Eie, Nzambi, ngi kudile!" O ima ioso inga ibuika.

O kaveia kexile mu kumona o ima ioso eii; inga uzuela ni muxima uê: "O uná, uala ni ngana ietu, manii kî mueniê ngana ietu ia muhatu? O ngana ietu ia muhatu manii ió, a mu bake kuma Kamadía? O Kamadía muene, uná, uala ni ngana ietu." Inga u di xiba ni muxima uê, pala kutala, se mösuku [133] moso muene, o Kamadía ubiluka kala ki abiluka o usuku ua lelu. Fenda Madía inga unanga. Kaveia ka di xiba ni muxima uê.

O kutula ni usuku, en' oso azeka kiá, o kaveia ka di bangesa [134] kala uazeka, manii uolotala. O Kamadía ukatula o kalubungu kê; u ka bunda boxi: ima ioso muene pala kuzuata iëza. Uazuata, ió uate o ima ku tandu a meza; uate navaia Di-zuike, ni kandeia Di-sende; tujola Di-batule, ni tadi dia Muambi-a-kidi, inga ukala mu zuela: "Só salavande! [135] ngàkale eme,[136] ngu muhatu, ngatundile ku bata dia ndandu jami, inga ngenda o izúa nake mu solongo dia muxitu ni paxi jami ni ngongo jami. Eie, ngana Vidiji Milanda, ngödidile o kuinii dia masanga ni sanga dimoxi ni kaxaxi, inga ngambela o m'bik' ami: 'Tenesa o kuinii dia masanga ni maiadi; maji, ki dikala pala kuizala, ngi tonese pala eme ku di zubidisa.' [137] O mubik' ami, nga mu sumbile mu masoxi mami, kî k'a ki bangediê, inga uehela o disanga ku di izalesa. O ki apapumukine ngana Vidiji Milanda, inga u mu ambela 'ngi be ndandu, mukaji ami;' muene, ku mu ambela 'k'emiami ngi mukaji é; mukaji é ió uazeka;' ua mu ambelele 'ngi be ndandu, mulume ami,' pala eme kubiluka ngi Kamadía. Eie, ditadi dia Muambi-a-kidi; eie, tujola Di-batule, eie, navaia Di-zuike; eie, kandeia Di-sende, (se ngazuela makutu) ngi batujudienu."

Milanda, hast taken the slave, hast left me; me, who for thee walked eight days in the heart of the forest, 'where goes the child of Bird, the child of Man is not to be seen therein.' The ninth day, when I arrived with my trouble and my misery, and I had wept for thee the ten jugs and one of tears, when there passed one who was selling a slave for water, I then took a jug of tears; I bought the slave to aid me in my trouble and my misery. Thou, ngana Vidiji Milanda, thou both didst take the slave, and leave me, me, the mistress, who for thee underwent hardships and misery. Thou lamp light-thyself; thou razor whet-thyself; thou scissors cut-yourselves; thou stone speaker-of-truth, (if I have spoken lies)[130] cut me to pieces."

The lamp lights itself; the razor whets itself; the scissors cut and cut themselves; the stone speaker-of-truth is knocking and knocking itself on the ground. She, Kamaria, then says: "Thou, God, succor me!" And the things all disappear.

The old woman was seeing all these things, and she speaks with her heart: "That one who is with our master, whether she indeed is not our mistress? Our mistress, whether (she is) this one, whom they put down as Kamaria? The true Kamaria is she who is with our master." And she holds her peace with her heart, to see whether all nights Kamaria will be changed as she was changed on the night of to-day. Fenda Maria then lives on. The old woman holds her peace with her heart.

Arriving in the night, they are all asleep, the old woman makes herself as though asleep, but she is looking. Kamaria takes her kalubungu; she knocks it on the ground: all things indeed for dressing come out. She dresses and sets the things on the table; she sets the razor whet-thyself, and the lamp light-thyself, the scissors cut-yourselves, and the stone speaker-of-truth, and she begins to speak: "So salavande![135] If it were not I, a woman! I left the home of my family (kin), and walked eight days in the heart of the forest, with my troubles and my miseries! Thou, ngana Vidiji Milanda, for thee I wept the ten jugs and one and a half, and I said to my slave: 'Finish the ten jugs and two; but, when it is going to be full, wake me up for me to finish it.' My slave, whom I had bought with my tears, she did not do it, but she allowed the jug to be filled. When ngana Vidiji Milanda awoke, and said to her: 'Embrace me, my wife,' she, instead of saying to him, 'I am not thy wife; thy wife is that one (yonder) asleep;' she said to him: 'Embrace me, my husband,' for me to be turned into Kamaria. Thou stone, the speaker-of-truth; you scissors cut-yourselves; thou razor whet-thyself; thou lamp light-thyself, (if I have spoken lies) cut me to pieces."

Kandeia ni ima ioso ia di sendela; o ditadi diolo di pangajala; o navaia iolo di zuika; o tujola tuolo di batujula. O muene, bu 'axaxi bueniobo, inga uvutula: "Nzambi, ngi kudile!" Ima ioso inga ibuika.

Kaveia katale. O muhatu ua mundele uazula o ima i azuatele, pala kuzuata o kadikoza inga ubongolola o ima iê, inga u i baka mu katutu[138] ka kaxa. Inga azek'â.

Kizúa kiamukuâ, o kaveia kaia mu fetela ngana iê: "Eie, ngana, uadia 'nii?[139] uanua 'nii? se o ió, ua mu tambula kuma muene mukaji é Fenda Madía, kî mueniê? O Fenda Madía una-ze, nua mu bake kuma Kamadía."

O ngana Vidiji Milanda inga u mu ambela: "Eie, u kaveia, uakambe ujitu; uamba kuma mukaji ami o kahatu kaná kabolo, kala ku 'itadi." "Eie, ngana, k'ufike makutu, mu[140] ngolo ku tangela. Loko, m'usuku, eme ngizekami m'o'nzo. Ngambela o kahatu: 'Kàzeke k'ubeka ué; eme ngàzeka bu kanga, bu a ngi kuvitala bu kizomba.'[141] Ngibanga dizungu bu dibitu. Eie, ngana, ni uambele mukaji é, kuma: 'Ngolotunda ni usuku. Kî ngizami, kikala makolombolo.' Ni tua mu tale ioso i abanga m'o'nzo ni usuku."

O ngana inga uambela mukaji ê: "Eme lelu ni usuku ngoloia bama;[142] ondo ngi banga ujitu."[143] Inga ananga.

O ki azubile o kudia, o ngana Vidiji Milanda inga utunda makutu, inga u di sueka bu kididi, ki a mu dikixile o kaveia.

Kutula ni usuku, o Fenda Madía uixana Kamadía: "Kamadía, zá, ngi bekele o menia; ngisukule o inama." Kamadía uabeka o menia pala kusukula Fenda Madía o inama. O ki azubile, inga u mu ambela: "E! kahatu! ndé m'o'nzo, uàzeke. Kutula o makolombolo, uàjukuila o dibitu ngana Vidiji Milanda."

O Kamadía uatambujila, inga ui'ê mu zeka m'o'nzo iê. Ujika ku dibitu, inga uzuela ni muxima uê: "Lelu ngala k'ubeka uami; kiabeta[145] ku ngi uabela. Kana mutu u ngi mona." Ukuata o kalubungu kê; u ka bunda boxi: mu tunda abika; mu tunda seia;[146] mu tunda jivestidu ja mbote; ioso i zuata muhatu ua mundele. Inga u di longa[147] mu seia, u di sukula; abika a mu tukuta kiambote; a mu kondona, inga a mu zuika o vestidu ia mbote ia jitetembua.

Muene uiza ku meza. O ngana Vidiji Milanda uolotala o ima ioso, i olobanga Kamadía mu o'nzo.

Kamadía ukala mu zuela: "Kiakale eme! Vidiji Milanda, nga ku endelele o izúa nake. Ngendele mu muxitu, eme ngu muhatu ua Nzambi,[148] ni paxi jami ni ngongo jami. O kia kavua, ki ngabixidile

The lamp and things all light themselves; the stone is knocking itself; the razor is whetting itself; the scissors are cutting themselves. She, in the middle there, says again: "God, succor me!" All the things then disappear (in darkness).

The old woman saw it. The white lady takes off the things she had put on, to wear (again) the small rag; and she gathers her things, and keeps them in her rotten little trunk. Then they sleep.

The next day, the old woman went to whisper to her master: "Thou, master, why eatest thou?[139] why drinkest thou? if that one whom thou hast taken as thy wife, Fenda Maria, is not the same? Fenda Maria is that one, whom you (both) put down as Kamaria."

Ngana Vidiji Milanda then tells her: "Thou, old woman, lackest courtesy; thou sayest that my wife is the little woman yonder mean, that is in the yard?" "Thou, master, do not think it (to be) lies, what I am telling thee. Soon, at night, I shall not sleep in the house. I shall say to the little woman: 'Sleep alone; I will sleep outside, where they have invited me to the dance.'[141] I shall make a hole in the door. Thou, master, also tell thy wife, 'I am going out at night. I shall not come, except at cock-crow,' that we may look at her, and all she does in the house at night."

The master then tells his wife: "To-day, at night, I shall go somewhere;[142] they will give me a party." And they live on.

When he had finished eating, ngana Vidiji Milanda then goes out falsely,[144] and hides himself in the place which the old woman had showed to him.

The night coming, Fenda Maria calls Kamaria: "Kamaria, come, bring me water that I may wash my feet." Kamaria brought the water to wash Fenda Maria's feet. When she had finished, then she tells her, "O little woman! go to the house to sleep. When it is cock-crow thou shalt go and open the door for ngana Vidiji Milanda."

Kamaria assents and goes to lie down in her hut. She shuts the door, and speaks with her heart: "To-day I am alone with myself; it greatly pleases me. Nobody sees me." She takes her kalubungu; she knocks it on the ground: out come slaves; out comes a bath-tub; out come splendid dresses; everything that a white lady wears. And she lays herself in the tub; she washes herself; the slaves rub her well; they wipe her; and they put on her the beautiful dress of stars.

She comes to the table. Ngana Vidiji Milanda is looking at all the things that Kamaria is doing in the house.

Kamaria begins to speak: "But for me! Vidiji Milanda, I walked for thee for eight days. I walked in the forest, I, a woman of God,[148] with my troubles and my miseries. On the ninth day, when I arrived

mu palaia,[149] mu a ku louelele o jinganga, mu konda dia kuuaba kuavulu, eme ngexile mu ku didila o kuinii dia masanga ni maiadi, mu ng' ambelele o mubidi; inga ng' u didila o kuinii dia masanga n'umoxi. O ki ngatenesene kuinii dia masanga n'umoxi[150] ni kaxaxi, buexile[151] mu bita o mutu, uexile mu sumbisa mubika, inga ngu mu sumba mu sanga diami dia masoxi. Ngi mu luka Kamasoxi; inga ngikala mu dila pala kutenesa o kuinii dia masanga ni maiadi. O ki ngabixidile mu kuinii dia masanga n'umoxi ni kaxaxi, ki ngëxanene Kamasoxi, o mubika, nga mu sumbile mu masoxi mami, mu' ngexile mu didila ngana Vidiji Milanda, inga ngu mu ambela: 'Tenesa, mubik'ami, o kuinii dia masanga ni maiadi. Ki dikala pala kuizala, eie ngi tonese; mukonda ngana Vidiji Milanda uondotona. Eie, u m'bik' ami, se muene uatono, eme hanji ngazeka, ki a ku ambela: "Ngi be ndandu, mukaji ami" eie u mu ambela: "K'emi-ami ngi mukaji é; mukaji é ió uazeka."' O Kamasoxi, ki atonene o ngana Vidiji Milanda, ua mu ambelele: 'Ngi be ndandu, mukaji ami;' o muene inga u mu tambujila: 'Ngi be ndandu, mulume ami.' Kiakale eme! Vidiji Milanda, nga ku endelele o jipaxi, ni jingongo, ni malamba . . . eie uatambuile o m'bika kuma mukaji é, eme, ngi mukaji é, nu ngi bange ngu m'bika. Eie, kandeia Di-sende; eie, navaia Di-zuike; eie, tujola Di-batule; eie, ndundulu Di-pangale; eie, ditadi dia Muambi-a-kidi; eie, lumuenu Di-muike, (se ngazuela makutu) ngi batujudienu!"

Iene ioso ia di sendela; ndundulu iolo di pangajala; tujola tuolo di batujula; o lumuenu luolo di muika; o navaia iolo di zuika; o ditadi dia muambi a kidi, diala mu zuela o kidi. O ki iexile pala kubuika,[154] ki abokuele Ngana Vidiji Milanda, inga u mu ambela: "Ngi be ndandu, mukaji ami." Muene, ki amuène ngana Vidiji Milanda uabokuele, inga ubana selende;[155] ngana Vidiji Milanda uia ku kiambu uê. O kaveia, kexile-bu, kabangele o milongo pala ngana Vidiji Milanda ni Fenda Madía kutona, inga atona.

Abanda, ni Fenda Madía ni Vidiji Milanda, kusanga Kamasoxi, uazeka bu hama. O Kamasoxi, ki amuene Fenda Madía uabokola m'o'nzo ni ngana Vidiji Milanda, uaxala uatukumuka.

O Vidiji Milanda uëxanene abika pala kukuata Kamasoxi, ni ku mu ta mu pipa ia kalakatalá. O kifuba, kiatundile mu pipa ia kalakatalá kiabangele o pemba, pala Fenda Madía ni Vidiji Milanda ku di xisa.

Ngateletele o kamusoso kami; se kauaba inga kaiiba, ngazuba.

on the shore,[149] where the wizards had bewitched thee, because of great beauty, I was weeping for thee the ten jugs and two, which the shepherd had told me; and I for thee wept ten jugs and one. When I had finished ten jugs and one and a half, there was passing one, who was selling a slave, and I bought her for a jug of tears. I called her Kamasoxi, and I resumed weeping, to finish the ten jugs and two. When I had arrived at ten jugs and one and a half, then I called Kamasoxi, the slave whom I had bought with my tears, that I was weeping for ngana Vidiji Milanda, and I said to her: 'Complete, slave mine, the ten jugs and two. When it is going to get full, thou, wake me up; for ngana Vidiji Milanda will awake. Thou, my slave, if he awakes, I being still asleep, when he says to thee: "Embrace me, my wife;" thou to him shalt say: "I am not thy wife. Thy wife is that one (yonder) who sleeps." Kamasoxi, when ngana Vidiji Milanda awoke, he said to her: 'Embrace me, my wife;' but she then answered him: 'Embrace me, my husband.' But for me! Vidiji Milanda, who for thee went through the hardships, and trials and miseries, . . . thou tookest the slave as thy wife, that me, thy wife, you (both) might make a slave. Thou lamp light-thyself; thou razor whet-thyself; you scissors cut-yourselves; thou pebble knock-thyself; thou stone speaker-of-truth; thou mirror look-thyself, (if I have spoken lies) cut me to pieces!"[152]

They all light themselves,[153] the pebble knocks and knocks itself; the scissors cut and cut themselves; the mirror is looking at itself; the razor is whetting itself; the stone speaker-of-truth is speaking the truth. When they were going to disappear,[154] then entered ngana Vidiji Milanda, and says to her: "Embrace me, my wife." She, when she sees ngana Vidiji Milanda entering, then she faints; ngana Vidiji Milanda also goes into a swoon. The old woman, who was there, made a remedy for ngana Vidiji Milanda and Fenda Maria to awake; and they awoke.

They go up, both Fenda Maria and Vidiji Milanda, to find Kamasoxi, asleep in bed. Kamasoxi, when she saw Fenda Maria coming into the room with ngana Vidiji Milanda, she was appalled.

Vidiji Milanda called slaves to catch Kamasoxi, and put her into a barrel of coal-tar. The bone, that came out of the barrel of coal-tar, made the white clay, for Fenda Maria and Vidiji Milanda to smear themselves.

I have told my little story; whether good or bad, I have finished.

II.

FENDA MADIA NI KOTA DIE NGA NZUA.

Eme ngateletele nga Nzuá dia mon' a Kinoueza kia Tumb' a Ndala.[156] O pai â uafu; o manii â uafu. A mu xila ni pange ê Fenda Madía, mon' a Kinoueza kia Tumb' a Ndala.

O ngana Fenda Madía, manii â ua mu xila kahombo. Ki akexile mu kufua, manii â ua mu ambelele: "Mon' ami, kahombo ké koka, nga ku xila, muene manii enu, muene pai enu." Manii â uafu; afundu manii â. Akal'â, ni kota diê nga Nzuá. Adia nguingi; aseiala musolo.

Kuala Fenda Madía uixi: "Kota diami, aku'enu asokana; eie k'usokané mu konda dia 'nii? O kitadi kiki, ki a tu xila papaii ni mamanii. Eme ngu muhetu, diial' eie; ki usokana, ki ngi uabela." O dikota dixi: "Di xibe é, nga Madía." O ndenge ua di xib'ê.

Kizu' okio, nga Nzuá uazuata; ua di longo mu maxila;[157] uaii mu paxiiu,[158] katé mu Luanda. Usanga nga Nzuana[159] dia mon' a nguvulu muà Ngola.[160] Ki amona nga Nzuá, uatekuka, uixi: "Tunde ki a ngi vual' ami, kilúa ngamono diiala uauaba o kuuaba kua nga Nzuá dia mon' a Kinoueza kia Tumb' a Ndala. Ku lu dia mundu,[161] kilúa ngasange diiala kala nga Nzuá."

Nga Nzuá uia ku bata diê ku museke.[162] Usanga ndenge ê, ngana Fenda Madía dia mon' a Kinoueza kia Tumb' a Ndala, uixi: "Ndenge ami, o muhatu, nga mu mono, nga Nzuana dia mon' a nguvulu muà Ngola, ua ngi uabela kinene. Muene ua ng' ambela, uixi: 'Eie, nga Nzuá, la[163] uamesena kukazala n' eme, o ndenge é, ngana Fenda Madía, ukala mubik' ami; u mu ta uê mu kulemba.'[164] Ngëjiami ioso i ngibanga."

Ndenge-pe k'ëlê[165] kima; ua di xib'ê. Iú uazekedi ê. Kutula mu 'amenemene, kuala nga Nzuá uixi: "O muhetu, ngà mu takana kiá." Uambatesa o ilembu, uia mu Luanda; usanga ngana nguvulu; u mu binga mon' ê nga Nzuana.

Pai â, ngana nguvulu, uaxikana, uixi: "Mon' ami, kikala ukazala ni nga Nzuá; manii o kulemba, nguamami-ku."[166]

Aii mu ngeleja. Nga Nzuá ni nga Nzuana akazala; abange o fesa. Mu izúa iiadi fesa iabu. Aia ku bata dia nga Nzuá.

Nga Nzuana usanga ngana Fenda Madía dia mon' a Kinoueza kia

II.

FENDA MARIA AND HER ELDER BROTHER NGA NZUA.

I often tell of nga Nzuá, son of Kinoueza kia Tumb' a Ndala.[156] His father died; his mother died. They left him with his sister Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala.

Ngana Fenda Maria, her mother left her a kid. When she was dying, her mother told her: "My daughter, this thy goat, which I leave thee, it is thy mother, it is thy father." Her mother died. They buried her mother. They lived on, (she) and her elder (brother) nga Nzuá. They breakfast on "bagre;" they sup on catfish.

Then Fenda Maria says: "Elder mine, the others get married. Why dost thou not marry? The money is here, which our father and mother left. I am a woman, thou art a man; if thou marriest, it shall please me." The elder says: "Hold thy peace, nga Maria." The younger (sister) held her peace.

One day nga Nzuá dressed; he placed himself in a maxila;[157] he went for a tour, down to Loanda. He meets nga Nzuana,[159] daughter of the Governor in Angola.[160] When she saw nga Nzuá, she wondered, saying: "Since I was born, never saw I a man beautiful like the beauty of nga Nzuá, son of Kinoueza kia Tumb' a Ndala. On the face of the earth,[161] not yet have I met a man like nga Nzuá."

Nga Nzuá goes to his home, in the Muceque.[162] He finds his sister, ngana Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala, saying: "My sister, a girl whom I saw, nga Nzuana, daughter of the Governor in Angola, she pleased me much. She told me, saying: 'Thou, nga Nzuá, if thou wantest to marry with me, thy sister, ngana Fenda Maria, shall be my slave; thou shalt put her also in the wooing-presents.' I don't know what I shall do."

The sister, however, said nothing; she was silent. He went to sleep. Arriving in the morning, nga Nzuá says: "The girl, I will fetch her at once!" He gives to the carriers the wooing-presents, goes to Loanda; he finds the Lord Governor; he asks of him his daughter, nga Nzuana.

Her father, the Lord Governor, assents, saying: "My daughter, it shall be that she marries with nga Nzuá; but the wooing-present, I will not (take) it."[166]

They went to church. Nga Nzuá and nga Nzuana are married; they make the feast. In two days the feast is over. They go to the house of nga Nzuá.

Nga Nzuana finds ngana Fenda Maria, daughter of Kinoueza kia

Tumb' a Ndala, uixi: "Eie, m'o'kulu uakexile u ngana Fenda Madía; akiki[167] uala eie Kamadía." Akal' â.

Muene uxanga o jihuinii;[168] muene utek' o menia. O kizúa kimoxi: "E! Kamadía." "Ngana." "Iza, uie mu sukula milele." Uazangula o ngamela;[169] uaii bu tabu[170] mu sukula. Ubixila moxi a mulemba;[171] utula ngamela boxi. Ukuata mu kudila, uixi: "Aiué! aiué![172] tund' ami,[173] ki a ngi vuala pai etu ni manii etu . . . kala[174] lelu a ngi tuma kusukula. Mu konda dia 'nii?"

Uëvu o kahombo kê, kalokuiza ni kudila: "Méé! méé! méé! kiebi, ngan' ami?[175] Uadidila 'nii, ngan' ami ia ndenge?" "Ngidilami kiebi? Tunde ki a ngi vual' ami, kilúa ngasukuile o milele; asukula akama[176] maiâ.[177] O kizúa kia lelo,[178] mukonda pai etu uafu, o manii etu uafu, o kota diami, nga Nzuá — nga ku tuma kusota o muhetu? — kizúa kia lelu, ngikala ngi m'bika. Ngixanga jihuinii; ni menia, ngitek' o menia."

Kuala kahombo uixi: "Di xibe é, ngan' ami. Kizúa umona ungana[179] ué; o umbanda ndenge."[180] Kahombo kakatula o milele mu ngamela; usukula jimbinza, jikalasá, jikazaku; uaneka. Usanga ngana iê, Fenda Madía, uixi: "Ngan' ami, uadidila 'nii?" "Ngadidil' ami o ngongo iami." "Za, ngan' ami, ngu ku tala o jina."[181] Ua mu tala o jina. Ki azuba ku mu tala o jina, uaii mu bunjika o izuatu. Uëbunjika, uëbana ngana iê.

Fenda Madía uazangula, utula ku bata. "E! Kamadía, eie uasukula o lopa[182] iiii?" Uixi: "Eme ngësukula."[183] Uaii mu o'nzo; uazek'ê.

Nga Nzuana uëza uëmita; uia mu vuala: mon'a diiala. Akuata mu sas' o mona. Mona uakulu; uaii bu xikola; uëjía kutanga ni kusoneka.

Pai â ua mu ixana ku meza: "Za udie, mon' ami." "Nguamiami, pai etu." "Uandala 'nii? uandala ngulu?" "Nguamami, papaii."[184] "Inii i uandala?" "Ngandala hombo." "Hombo kuxi[185] uandala?" "Ngandala o hombo ia Kamadía."

Ejiba; ëtale; ëkatula o midia; ëbana Kamadía: "Kàsukule midia iiii, ni dikutu." Uasukula mudia: uaii ni mbiji;[186] usukula mudia uamukuâ: uaii uê; midia ioso iabu. O dikutu, a di ambata kuala nguingi. Uixi: "Aiué! aiué! ngibanga kiebi é?"[187] Uakuata mu kudila.

Ki aia mu tala bu tabu, se iamoneka o ngamela, o menia mambata

Tumb' a Ndala, (and) says: "Thou, of old thou wast ngana Fenda Maria, but now art thou Kamaria." They live on.

She fetches the fire-wood;[168] she gets the water. One day: "O Kamaria!" "Mistress." "Come, go to wash the clothes." She lifted up the tub;[169] she went to the landing[170] to wash. She arrives under the fig-tree;[171] she sets the tub on the ground. She begins to cry, saying: "Woe! woe to me![172] Since me,[173] since my father and mother gave me birth[174] . . . But to-day they send me to wash! Because of what?"

She hears her little goat that is coming and crying: "Mey! mey! mey! How (is it) mistress mine? Why criest thou, my young mistress?" "How shall I not cry? Ever since I was born, never did I wash clothes. They who wash are always slave girls.[176] To-day, because my father is dead, (and) my mother is dead, my elder brother, nga Nzuá . . . did I bid thee to seek that wife? . . . this day of to-day, I must be a slave. I fetch the fire-wood; also the water, I get the water."

Then the goat said: "Be quiet, mistress mine! one day thou shalt see thy glory;[179] the medicine is inferior."[180] The goat takes the clothes out of the tub; she washes the shirts, the trousers, the coats, she spreads (them) in the sun. She finds her mistress Fenda Maria, says: "My mistress, why dost thou cry?" "I am crying over my misery." "Come, my mistress, I will louse thee."[181] She looks her (over) for lice. When she finished looking for her lice, she went to fold the clothes. She has folded them; she gives them to her mistress.

Fenda Maria lifts up (the tub), arrives at home. "Eh! Kamaria, didst thou wash these clothes?" She says: "I washed them."[183] She went to her room; she lay down.

Nga Nzuana comes to conceive; she goes to be delivered; (it is) a male child. They begin to bring up the child. The child grows up; goes to school; knows (how) to read and to write.

His father calls him to the table: "Come (and) eat, my son!" "I will not, my father." "What wishest thou? Desirest thou pork?" "I will not, father." "What dost thou desire?" "I want goat." "Which goat dost thou wish?" "I want the goat of Kamaria."

They kill it; skin it; they take out (its) tripes; give them to Kamaria: "Go, wash these tripes and stomach." She washes one tripe; it is gone with a fish;[186] she washes another tripe; it is gone, too; all the tripes are gone. The stomach is carried away by a bagre. Says she: "Woe! woe to me! What shall I do?" She begins to cry.

When she went to see at the landing, whether the tub appears (is

o ngamela. Kamadía u di ta mu menia; uazouo; ualembua. Utomboka boxi . . . katé ku bata[188] dia ngana Nzuana. Uixi: "Kamadía, o midia iebi?" "A i ambata kua jimbiji." A mu kuata mu kibetu.[189] Azek' â.

Kutula mu 'amenemene, ki abalumukine, Kamadía ualenge ê. Ua di ta mu muxitu; ukuata mu kuenda; uend'ê! Usanga kaveia ka Kinoueza kia Tumb' a Ndala. Tunde ki a mu vuala kua manii â ni tat' â, uabindamena mutu u mu kulala o kitanga. Kamadía u mu kulala. Kuala kaveia: "Eie, u mulaul' ami, tala." Ujikul' o'nzo: fazenda! ujikul' o'nzo: ualende! ujikul' o'nzo: kobidi![190] ujikul' o'nzo: sela![191] ujikul' o'nzo: maju a nzamba![192] dikonge![193] Azek' â; akal' â. Kuala Kamadía uixi: "Kuku etu, ngalui' ami kiá." "Nga Madía, tata,[194] tukal' etu hanji." Uixi: "Ngalui' ami." Kaveia u mu bana kalubungu ka fazenda, kalubungu ka ualende, kalubungu ka abika, kalubungu ka jimaxu,[195] kalubungu ka masoladi,[196] kalubungu ka mujika,[197] kalubungu ka kitadi, kalubungu ka jivestidu. Kuala nga Madía: "Xal' é, kuku etu." "Bixila kiambote é." Ui' ê.

O kizúa ki avuala Fenda Madía dia mon' a Kinoueza kia Tumb' a Ndala mu 'xi ia Ngola, o kizúa kieniokio ki avuala Ndunge dia mon' a makixi ma Lumba.[198] Buene bu atula nga Madía. O makixi a Lumba endele mu kutomba. "Tenda! uatendela 'nii?"[200] "Ngatendela muiii, uiza ku bata dietu." "Makutu mé uazuela." "Uatendela 'nii?" "Mukongo ua Tumba, uëjïle mu kutomba. Usuku ualembe; k'amonê kididi kia kuzeka. Uixi: 'Ngàzek' ami bu bata baná.'" "Makutu mé; k'uatendelé." Kuala mukuâ: "Tenda! uatendela 'nii?" "Ngatendela muíii." "Makutu mé." "Ngatendela m'o'nzo ietu muiza ngana Fenda Madía dia mon' a Kinoueza kia Tumb'a Ndala mu 'xi ia Ngola; iú ualuia kiá ku 'xi iâ." Makixi moso mëxi: "Kiauaba, kiauaba, kiauaba!" Atula ku bata.

Kuala Kixi a Lumba: "Nga Madía, tukuluk' é!" Nga Madía uatukuluka. O kizúa ki avuala Fenda Madía, o kizúa ki avuala nga Kixi a Lumba.[201] Pai â uavua vua dia midi ia mitue: mutu umoxi mukua vua dia midi ia mitue. Uixi: "Nga Madía, tua ku bindamena; lelu tu ku mona."

Avunda kalubungu boxi: mu tunda akama kiiadi; mu tunda hama ia felu; mu tunda papiniá. A mu zalela. Makixi a Lumba akuata mu kutonoka . . . katé kuma kuaki.[202]

Nga Madía uixi: "Ngalui' ami kiá." Exi: "Kana, tuzek' etu

there) the water had carried off the tub. Kamaria threw herself into the water; she swam; she gave in. She got out on land (and went) as far as the house of ngana Nzuana. Says she: "Kamaria, the tripes, where are they?" "They were carried off by the fishes." They take her and beat; they sleep.

Arriving in the morning, when she got up, Kamaria ran away. She enters the forest, begins to walk; walks and walks. She finds an old woman of Kinoueza kia Tumb' a Ndala. Since she was brought forth by her mother and her father, she needed somebody to attend to (her) leprosy. Kamaria nurses her. Then the old woman: "Thou, granddaughter mine, behold!" She opens a room: cloth! she opens a room: rum! she opens a room: copper! she opens a room: wax! she opens a room: teeth of elephant![198] india-rubber! They sleep; they live. Then Kamaria says: "My grandmother, I am going!" "Nga Maria, dear, let us stay together longer." She says: "I am going." The old woman gives her a box of cloth, a box of rum, a box of slaves, a box of mules, a box of soldiers, a box of music,[197] a box of money, a box of dresses. Then nga Maria: "Farewell! my grandmother!" "Get there well!" She goes away.

The day that was born Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala, in the land of Angola, that same day was born Ndunge, son of the Ma-kishi of Lumba.[199] There (it was) that nga Maria arrived. The Ma-kishi of Lumba had gone a-hunting: "Divine! thou divinest what?"[200] "I divine a thief, who comes to our house." "Thy lies, that thou speakest." "Thou divinest what?" "Hunter of Tumba, who came to hunt. Night darkens: he finds no place to sleep. He says 'I will go and sleep in yonder house.'" "Thy lies; thou divinest not." Then another: "Divine! what dost thou divine?" "I divine a thief." "Thy untruth." "I divine that in our house there arrives ngana Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala in the land of Angola; she is going now to their land." The Ma-kishi all said: "Splendid, splendid, splendid!" They arrive at home.

Then Kishi a Lumba: "Nga Maria, appear!" Nga Maria appears. The day when Fenda Maria was born (was) the same day when ngana Kishi a Lumba was born. His father owns nine thousand of heads: one person owns nine thousand of heads! He says: "Nga Maria, we wanted thee much; now we see thee."

They knock a kalubungu on the ground: there come out two slave-women; there comes out a bed of iron; there comes out a mosquito-bar. They prepare her (bed). The Ma-kishi of Lumba begin to dance (and dance on) until daybreak.

Nga Maria says: "I am going now." They say: "No, we will

hanji." "Henda ia ngi kuata ia kota diami, nga mu xisa, nga Nzuá dia mon' a Kinoueza kia Tumb' a Ndala." Kuala makixi: "Kinga hanji kofele." Maiâ-ku: kalubungu ka kudia, kalubungu këzuatu,[203] kalubungu ka mujika.

Nga Madía ualui' ê kiá. A mu xinjikila: "Bixil' é!" "Xalenu kiambote é!" Ubixila ku bata dia kota diê. Kuala ngana Nzuana: "Eie, Kamadía? tunde ki uajimbidila nuka tua ku monene; lelu umonek' á?" A mu kuata, a mu bana ibetu. O dikota nguaiê kuzuela; ua di xib' ê. Azek' â. Mungu .kialumingu.[204] Atula mu 'amenemene, kuala nga Nzuá: "E! nga Nzuana, zuata, tuie mu ngeleja."[205] O nga Nzuá, ki ata-ku o dima, kuala nga Madía: "E! Katalaiu,[206] eme ngiz' ó. Ngalui' ami uami mu ngeleja." "Ngan' a ndenge,[207] tata, uzuata-nii?" Uixi: "Ng' ambudi ami, m'bik' ami."

Uniungunuka ku dima dia 'nzo; uvunda kalubungu boxi: mu iza vestidu, i abindamena ngenji;[208] uzuata. Uvunda kalubungu boxi: mu iza masoladi;[209] mu iza kaluaji; mu iza akama kiiadi; mu iza mujika. Nga Madía u di longa mu kaluaji, mujika ku dima . . . katé mu ngeleja. Asanga mu ngeleja muëzala, ni mindele ni ambundu; ni ifofo ni inema. Oso muene a di uana: "Kilúa tuamono ngan' a muhetu uauaba kala iú." Abange o misa,[210] atunda bu kanga.

Uvunda kalubungu boxi: mu iza kialu, ki abindamena ngana nguvulu muà Ngola. Uaxikama bu kanga dia ngeleja. Mujika iakuata. Ngana nguvulu iú utala uê, ni mon' ê, nga Nzuana, ni holome ê, nga Nzuá; iá atala o muhatu a mundele ó. O Fenda Madía, ki akatuka o kui' ê, iá[211] a mu kaiela, ni mujika iê. Ki atula ku dima dia 'nzo, ëmbamba[212] ioso iabokola mu kalubungu.

Kuala Katalaiu: "Ngan' a ndenge é! uabixidile muene mu ngeleja?" "Ngabixidile muene. Nga Nzuana, nga mu sange mu ngeleja, k' a ngi monuami."[213]

O ki abanga katangana, nga Nzuana ubixila ni nga Nzuá. "Andá, o lumoso iai kiá bu meza? E! Kamadía." "Ngana iami." "Za, ngi zule o jisabatu eji." Ua mu zula; ua mu bana o jixinelu. "E! Kamadía, tata, tuendele mu ngeleja; tua di uana muhatu a mundele; o kuuaba kuê, k'o lo dia mundu, kî tua mu muenietu." "A! makutu mé! O kuuaba, ku uauab' eie, ngana iami, o muhetu ua mundele, ua mu tumbul' ó, ukala kota se[215] eie?" Uixi: "Kidi muene, ki ngaluzuela, Kamadía." Akal' â. Azek' â. Kuma kuaki; anange â. Azeka dingi.[216]

still sleep (another night)." "Longing holds me after my elder brother, whom I left, nga Nzuá, son of Kinoueza kia Tumb' a Ndala." Then the Ma-kishi: "Wait yet a little." They go on: a box of food, a box of clothes, a box of music.

Nga Maria is going now. They accompany her: "Get there (well)." "Fare ye well." She arrives at the house of her elder (brother). Then ngana Nzuana: "Thou, Kamaria? Since that thou gottest lost, never we saw thee; to-day thou appearest?" They seize her; they give her a flogging. The brother will not speak; he is silent. They go to sleep; to-morrow (is) Sunday.[204] They arrive in the morning, then nga Nzuá: "Eh! nga Nzuana, dress up, that we go to church." Nga Nzuá, as he turned his back, then nga Maria: "Eh! Katalaiu,[206] I am coming directly. I am going also to church." "Young mistress, dear, what wilt thou wear?" She says: "Let me alone, my slave."

She goes around to the back of the house; knocks a box on the ground: out comes a dress, such as a trader greatly desires;[208] she puts it on. She knocks a box on the ground: out come soldiers; out comes a carriage; out come two slave-girls; out comes a band. Nga Maria enters into the carriage, the (band of) music behind, they go up to church. They find the church is full, with both whites and blacks; both blind and cripples.[210] All together wonder: "Not yet did we see a lady beautiful as this." They have done the mass; they go outside.

She knocks the box on the ground: out comes a chair, such as greatly desires the Lord Governor in Angola. She sits outside of church. The band strikes. The Lord Governor looks, and his daughter, nga Nzuana, and his son-in-law, nga Nzuá; they look at the white lady there. Fenda Maria, when she started to go away, they followed her and also her band. When she arrived behind the house, the things all entered into the box.

Then Katalaiu: "Young mistress, didst thou arrive indeed in the church?" "I got there indeed. Nga Nzuana, whom I found in the church, did not see me."

When they passed a moment, nga Nzuana arrives with nga Nzuá. "Well, then! the breakfast, has it gone already on the table? Eh! Kamaria!" "My mistress." "Come, take off these shoes." She takes them off. She gives her the slippers. "Eh! Kamaria, why! we went to church: we wondered at a white lady, her beauty, on the face of the earth we have not seen her like." "Oh! thy lies.[214] The beauty (with) which thou art beautiful, my mistress, the white lady, whom thou mentionest, can she be superior to thee?" She says: "Truth indeed, (is) what I am speaking, Kamaria." They live on. They sleep. Day breaks. They spend time. They sleep again.

O ngana nguvulu muà Ngola uabana ngonge[217] mu 'xi: "Uoso u ngi monena o muhatu a mundele ó, uendele mu ngeleja; uoso ukatula ngó o sabatu iê ku kinama, ngà mu bana saku[218] jiiadi."

Iá akal' â. Aking' o kizúa, ki a mu mona, ki àia dingi mu ngeleja. Kutula kialumingu. Kuala nga Nzuá: "E! nga Nzuana, tuie mu ngeleja." Akatuka. Kuala nga Madía: "Katalaiu é! eme ngiz' ó. Ngalui' ami mu ngeleja." Uixi: "Ngan' ami; ndaié." Uakatuka . . . katé mu ngeleja. Oso, asange mu ngeleja, ëxi: "Tua di uana, aba; talenu, ualokuiza o muhatu a mundele ó." Ubixila mu ngeleja. Ngana nguvulu ua di uana. Abange o misa.

Ngana Madía, ki atundu bu kanga, uvunda kalubungu boxi: muatundu ialu iiadi. Uaxikama ni kadifele[219] kê. U mu ambela: "Ndoko, tui' etu kiá." A di longa kiá mu kaluaji; mujika iala ku a kaiela ku dima . . . katé ku dima dia 'nzo. Ukatul' ëmbamba, i azuatele, uëta mu kalubungu; ubokola m' o'nzo.[220]

Mutu ua mu mono; uai mu tangela ngana nguvulu. Ngana nguvulu uatula. Akuika nga Nzuá dia holome a ngana nguvulu. Kuala ngana nguvulu: "Manii, eie uabaka iú, Kamadía? Inii ié?" Nga Nzuá uixi: "Pange ami." Nga Madía uixi: "Makutu mê, ngana nguvulu, ngakexile ngi pange ê; akiki ngala mubika." "Kidi muene, Kamadía, ki ualozuela kiki?" "Kidi muene." "A ku banga o m'bika! Manii, eie muene, uendele mu ngeleja kialumingu?" "Ngana iami, ngana nguvulu, tata, eme, o vestidu, ngësanga kuebi, ngëzuate, eme ngu m'bika?" "Eie muene-pe uendele mu ngeleja; uala ku ngi tela ngó makutu." Uixi: "Kidi muene, ngana nguvulu, kî makutu ê." Ngana nguvulu uixi: "Nga Madía, nga ku mesena mungu uia ku bata diami ku ngi zuelesa." Ualui' ê kiá ku bata diê.

Kutula mu 'amenemene, ngana Fenda Madía uvunda kalubungu boxi. Uzuata; u di longa mu kaluaji . . . katé ku palaxu. O masoladi, ki a mu mono, akolo: "Azalma!"[221] Utuluka mu kaluaji; uabokola mu palaxu; ubanda ku tandu. A di menekena ni nguvulu. A mu bana o kialu; uxikama. Ngana Fenda Madía uixi: "Kiebi? ngana nguvulu, eme ua ngi bindamena?" Nguvulu uixi: "Nga ku mono." A di mosala. Azuba ku di mosala; anang' â.

Kutula mu ngoloxi, ngana Fenda Madía uixi: "Ngalui' ami kiá; manii, tuma ku k'ijía,[222] ngana nguvulu, mungu tuzuela." A di xalesa: "Bixil' é!" "Xala kiambote."

The Lord Governor in Angola gave a proclamation [217] in the land: "Whoever shall let me see that white lady, who went into the church, whosoever shall take off only a shoe from her foot, I will give him two sacks." [218]

People live on. They await the day, that they shall see her, when she goes again to church. Sunday arrives. Then nga Nzuana: "Eh! nga Nzuá, let us go to church." They start. Then nga Maria: "O Katalaiu! I am coming soon. I am going to church." He says: "My mistress, go." She starts (and goes) as far as the church. All who assembled in the church, say: "We wonder! ah! behold, she is coming, that white lady." She arrives in the church. The Lord Governor wonders. They have done the mass.

Ngana Maria, when she has gone outside, she knocks the box on the ground: out come two chairs. She sits with her ensign. She tells him: "Come, let us go now." They get at once into the carriage. The band is following them behind, as far as back of the house. She takes off the things she was wearing, puts them into the box; enters into the house.[220]

Somebody has seen her; goes to tell the Lord Governor. The Lord Governor arrives. They arrest nga Nzuá, son-in-law of the Lord Governor. Then the Lord Governor: "Then thou keepest this one, Kamaria? What to thee (is she)?" Nga Nzuá says: "My sister." Nga Maria says: "His lies, Lord Governor; I was his sister, but now I am his slave." "Truth, indeed, Kamaria, what thou art telling here?" "Truth itself." "They made thee a slave! Is it thou indeed, who wentest to church on Sunday?" "My Lord, Lord Governor, why! the dress, where shall I find it, to wear it? I who am a slave?" "Thou indeed didst go to church; thou art telling me only lies." She says: "Truth itself, Lord Governor, it is no lie." The Lord Governor says: "Nga Maria, I wish thee to-morrow to go to my house, to talk with me." He now goes to his house.

Arriving in the morning, ngana Fenda Maria knocks a box on the ground. She dresses; she gets into the carriage; she goes up to the palace. The soldiers, when they see her, shout: "Present arms!" She descends from carriage; enters the palace; goes upstairs. They greet each other, she and the Governor. They give her a chair; she sits down. Ngana Fenda Maria says: "How? Lord Governor, me, thou didst want me?" The Governor says: "I have seen thee." They breakfast. They finish breakfasting; they pass time.

Arriving in the evening, ngana Fenda Maria says: "I am going now; but know thou well, Lord Governor, to-morrow we shall talk." They part: "Reach (home well)." "Farewell."

Ua di longo mu kaluaji: mujika uala ku mu kaiela, katé ku bata diê. Azeka.

Kutula mu 'amenemene, atambula kafué. O kuinii, a di mosala. Uzuba kudia, utunda ku meza, uzuata. Azuika o kaluaji; u di longa mu kaluaji . . . katé ku palaxu. Utula; a di menekena. "Inii, ngana Fenda Madía, ia ku beka?" "Ngi bange favolo,[223] ngana nguvulu; tuma kutakana kota diami ni mukaji ê." Uatumu ku a takana; abixila. Kuala nga Madía uibudisa nga Nzuá: "Eme ngi inii ié?" Nga Nzuá uixi: "Eie u ndenge ami." "Makutu mé, ki uazuela, nga Nzuá. Ki ngakexile ngi pange é; akiki ua ngi banga ngala ngu m'bika?"

Nga Nzuá, a mu ta mu 'aleia.[224] Uazeka momo. U di zuelela ku muxima: "Eie, nga Nzuá, kiabekesa a ku ta mu 'aleia, ndenge é. Pala ku mu lemba, muhetu ua ngi nganala.[225] Kiabekesa ndenge ami, nga Madía, ku mu ta k' ubika, muhetu; muhetu ua ngi nganala. Tuma ku k'ijía, nga Nzuá, kikala a ku folokala;[226] kikala uê nga Nzuana a mu beta mixinga ku mataku. Mukonda 'ki zuela o muhetu, diiala k'a di tunê;' mukonda 'etu, tu ahetu, tuata, mu konda dia uenji uetu.' Ngana Fenda Madía, kiabekesa kota dié pala eie ukala m'bika a huedi é, kiazuela o muhetu." Kutula mu 'amenemene a mu jituna.

Mu palaxu, ngana Fenda Madía uamba kala kiki: "Eie, u ngana nguvulu mu 'xi ia Ngola, kikala kiki: o kota diami ni eme, tukal' etu ku bata dietu. O mon' é, mu bane diiala diengi." Ngana nguvulu uixi: "Uala kuebi?"[227]

Akatuka. Ki atula ku bata diâ, ngana Fenda Madía uvunda kalubungu boxi: mu atundu sabalalu, i abindamena ngenji, k'ëmonê. "Kota diami, sabalalu ifii pal' eie." Uvunda kalubungu boxi: mu atundu abika, ni jihombo, ni jingombe. Uvunda dingi kalubungu boxi: mu atundu jimama jiiadi: "Pal' eie, u kota diami, ku di tuma n' â." Uvunda kalubungu boxi: mu atundu alumazé[229] ia fazenda, alumazé ia kitadi kia ngondo, ni kitadi kia palata, ni kitadi kia ulu, ni kitadi kia sédula.

Akal' â, ngana Fenda Madía ni kota diê, nga Nzuá. A di mosala ikusu,[230] aseiala musolo.

Ngana jami ja ahatu, ni ngana jami ja mala, eme ngateletele o kamusoso kami, se kaiiba anga kauaba.

She gets into the carriage; the band is following her, as far as her house. They sleep.

Arriving in the morning, they take coffee. At ten, they breakfast. Having done eating, she leaves the table, dresses. They prepare the carriage; she gets into the carriage, as far as the palace. She arrives; they greet each other. "What, ngana Fenda Maria, brings thee?" "Do me a favor, Lord Governor, send to fetch my elder (brother) and his wife." He ordered to fetch them; they arrive. Then nga Maria asks nga Nzuá: "What am I to thee?" Nga Nzuá says: "Thou art my sister." "Thy lies! what thou sayest, nga Nzuá! If I was thy sister; now hast thou made me to be a slave?"

Nga Nzuá they put him in jail.[224] There he sleeps. He talks to himself in (his) heart: "Thou, nga Nzuá, what caused (them) to put thee in jail, was thy sister. In order to woo her, a woman has beguiled me. What caused my sister, nga Maria, to be put in slavery, (was) a woman; a woman has beguiled me. Consider thou well, nga Nzuá, maybe they will hang thee; maybe nga Nzuana also, they beat her (with) floggings on the buttocks. For 'what the woman speaks, the man refuses not;' for 'we, women, are costly, because of our merchandise.'[227] Ngana Fenda Maria, what made thy brother cause thee to be slave of thy sister-in-law, (is) what a woman spoke." Arriving in the morning, they set him free.

In the palace, ngana Fenda Maria speaks like this: "Thou, Lord Governor, in the land of Angola, let it be thus: my elder and I, we shall live in our house. Thy daughter, give her another man." The Lord Governor says: "Where is he?"[228]

They start. When they arrive at their house, ngana Fenda Maria knocks a box on the ground: out comes a two-storied house, which a trader wants, but does not get. "My elder, this house (is) for thee." She knocks a box on the ground: out come slaves, and goats, and cattle. She knocks again the box on the ground: out come two nurses: "For thee, my elder, to keep house with them." She knocks a box on the ground: out comes a warehouse of cloth, a warehouse of money of copper, and money of silver, and money of gold, and money of bank-notes.

They live on, ngana Fenda Maria and her elder, nga Nzuá. They breakfast on i-kusu, they sup on catfish.

My ladies and my gentlemen, I have told my little story, whether bad or good.

III.

NA NZUA DIA KIMANAUEZE.

Tuateletele na Nzuá dia Kimanaueze kia Tumb' a Ndala, kilundu kia makamba.[231] Na Kimanaueze uatunga, uasoma.[232] Na mvuale jê[233] uëmita. K'adi xitu; k'adi kudia kuoso; umesena mbiji ia menia.[234] Na Kimanaueze uêne mu tuma Katumua[235] kê, uxi:[236] "Ndé kàtambe jimbiji mu Lukala[237] pala mvuale jami, k'adi xitu." Katumua uazangula uanda; uaii ku Lukala. Uatambe[238] jimbiji; uabekela na mvuale. Na mvuale uateleka jimbiji; uadi. Azekele.

Kimenemene, uxi: "Ngidia-hi?[239] Katumua, zangula uanda, uàtambe." Katumua uazangula; ubixila ku Lukala; uatambe jimbiji. Uëza najiu; uabana na mvuale. Ua ji di joso kizúa kimoxi. Katumua uxi: "Jimbiji, ji ngala mu tamba, uala mu ji dia kizúa kimoxi." Uaii dingi mu tamba; u mu bekela dingi. Izúa ioso kiá; k'adi kudia kuengi. Mbeji joso, kiene.

Kizu' eki[240] mbanza[241] uxi: "Katumua, kàtambe." Uazangula uanda; ubixila[242] ku Lukala. Uazaie uanda; unanga katangana. Usunga uanda; uanda uaneme. U u sunga dingi luamukuâ; kî uxikina kuiza. Katumua uxi: "Eie, uakuata o uanda koxi[243] a menia, ha[244] u kiximbi,[245] ha u ngandu, ng' ehele o uanda uami. Eme a ngi tumu; k'eme nga d'ijila."[246] Usunga o uanda; uanda iú uiza.

Ki atala mu uanda, kima kiala-mu; uoma ua mu kuata; uanda, uötakula boxi. Umateka kulenga. O kima, kiala mu uanda, kixi: "K' ulenge; imana!"[247] Uëmana. Uasungu o uanda; uötakula ku kanga.[248] Kima kiatula ku kanga. Katumua, uoma ua mu kuata dingi; iú uteketa.

O kima kixi: "Eme muene, ngu mukua'xi, ngëza. Ndé ku bata, kàtakane na Kimanaueze kia Tumb' a Ndala ni mvuale jê, êne mu ku tuma kukuata o jimbiji."

Katumua uakatuka ni lusolo: ubixila ku bata. Mulele, uöxi ku menia. Ki abixila ku bata, mundu[249] uxi: "Eie, Katumua, ihi i ku endesa o tuxi? uasaluka?" Katumua uxi: "Ng' ehe-enu hanji, ngi di jimbule ku mbanza."

Ubixila ku mbanza. Uxikama boxi; uate-bu o dikunda; uxi muezu-bu.[250] Na Kimanaueze uxi: "Di jimbule." Katumua uxi: "Kalunga,[251] ki nga mi[252] xi, ngabixila ku Lukala. Ngatakula uanda mu menia; nganange katangana. Ngisunga uanda; uanda uaneme. Ngixi: 'Eie, uakuata o uanda, ha u kiximbi, ha u ngandu, ng' ehele

III.

NA NZUA DIA KIMANAUEZE.

We often tell of na Nzuá of Kimanaueze kia Tumb' a Ndala, favorite of friends.[231] Na Kimanaueze built, dwelt.[232] His head-wife[233] conceived. She eats no meat; she eats no food; she wants fish of the water.[234] Na Kimanaueze is wont to send his Katumua,[235] saying: "Go and catch fish in the Lukala, for my head-wife, who eats no meat." The Katumua takes up the net; goes to the Lukala.[237] He catches fish;[238] brings (them) to the head-wife. The head-wife cooks the fish; eats. They sleep.

At morning she says: "What shall I eat? Katumua, take up the net, go to fish." Katumua starts; arrives at the Lukala; catches fish. He comes with them; gives them to the head-wife. She eats them all in one day. Katumua says: "The fishes which I am always catching, thou eatest them in one day!" He goes again a-fishing; he brings her (fish) again. Thus every day, she eats no other food. Every month the same.

One day, the chief[241] said: "Katumua, go fishing!" He took up the net; arrived at the Lukala. He casts the net; he waits a while. He pulls the net; the net is heavy. He pulls it again, another time; it refuses to come. Katumua says: "Thou who holdest the net under the water, whether thou be the river-genius,[245] or a crocodile, let go my net! They sent me; I have not come of myself." He pulls the net; the net, here it comes.

When he looks into the net, a thing is in it; fear possesses him; the net, he throws it down. He begins to run. The thing that is in the net says: "Do not run; stand!" He stood. He pulled out the net; he threw it on land.[248] The thing lands on dry land. The Katumua, fear again takes him; he is trembling.

The thing says: "I myself, I, the Lord of the land, I have come. Go home, and fetch na Kimanaueze kia Tumb' a Ndala and his head-wife, who always send thee to catch fish."

Katumua starts off in haste; he arrives at home. The loin-cloth, he left it by the water. When he arrives at home, the crowd said: "Thou, Katumua, what causes thee to walk naked? art thou crazy?" Katumua said: "Let me alone, please; let me explain myself to the chief!"

He arrives at the court. He sits on the ground; he lies down on his back; he sets down the chin.[250] Na Kimanaueze says: "Explain thyself!" Katumua says: "Lord,[251] when I left you, I arrived at the Lukala. I threw the net into the water; I waited a while. I pull the net; the net is heavy. I say: 'Thou who holdest the net,

uanda uami. A ngi tumu; k'eme nga d'ijila.' Ngisunga uanda; o ngiji iene iatomboka: Lukala muene. Ngimateka kulenga. Uxi: 'K'ulenge; imana hanji. Ndé kàtakane soba ienu ni mvuale jê, êne mu ku tuma o kutamba jimbiji. Eze kunu,[253] ngizuele kioso kia ngi kala ku muxima.' Eme, Katumua, kiene kia ngi beka o lusolo. Kalunga, mahezu." [254]

Na Kimanaueze uxi: "Kiauaba. Eie, na mvuale, uzuata. Tuie ku a tu tumu." Na mvuala uazuata kiambote. O na Kimanaueze uê, uakembe kiambote.

Akatuka ni ngolambole[255] iâ, ni muene, Katumua. Abixila ku Lukala. A mu sange, iú, uaxikama ku kialu.[256] Ene, uoma u a kuata.

Muene, Lukala, uxi: "Kî mukale ni uoma. Zukamenu boba; ngizuele ki ngamesena." Axikama boxi. Lukala uxi: "Eie, na Kimanaueze kia Tumb' a Ndala, kilundu kia makamba, o ki uëza mu tunga m'o'xi,[257] ua ngi kana, eme ngi ngiji. Uatungu m'o'xi iami. O lelu, muhetu é uëmita; k'adi kudia kuengi; uamesena mbiji ngoho. Izúa ioso kiá, udia jimbiji. Kikala, ukala mu zuba o mundu uami. Palahi?[258] Eie, ngolambole jê, uëza n'ê, o divumu di ëmita na mvuale ia Kimanaueze, diala mu zubila o mundu uami. Hinu, ki avuala o mona, ha mon' a muhatu, mukaji ami; mu ngi bekela nê; ha mon' a diiala, kamba diami, ba sandu iami. Eme, Lukala, ngazuba; ngii'ami." Na Kimanaueze kia Tumb' a Ndala uxi: "Kalunga, kiauaba. Tubanga dingi kiebi?" Ki azuba o kutaia, atala buakexile o kiximbi: ku kiaii, manii.[259]

Abalumuka; abixila ku bata. Akal' â ku izúa. Katumua, iú mu tamba o jimbiji.

Kizu' eki, na mvuale, kizúa kiê kiëza-bu, kia kuvuala; iú boxi, iú bulu.[260] Uavuala mona. Aii mu tula ku mbanza, ëxi: "Na mvuale uavuala mon' a diiala." Uxi: "Kiauaba." Uazangula hombo; uabana o mundu, avualesa na mvuale.[261] Akal'â ku izúa. Ene mu sasa o mona.

Mona uakulu; uëza kiá mu 'itala[262] kia kusakana. O Lukala, iú ubeka jinzoji ku kilu, uxi: "Ngi bekelienu kamba diami; ngikala n'ê kunu. Ha kî mu mu beka, ngu mu jiba; ufua." Atukumuka nzoji, ki azuela Lukala.

Na Kimanaueze uxi: "Eie, na mvuale, tubanga kiebi? Eie, mon'ami, na Nzuá, ki azuela o ngiji, ia ku mesena." Na Nzuá, ki ëvu kiki, uoma ua mu kuata. Uxi: "Ngibanga kiebi? Eme, Nzuá

whether thou art the river-genius, or a crocodile, let go my net. They sent me; I came not of myself.' I pull the net; the river itself comes ashore: Lukala himself. I begin to run. He says: 'Do not run; stand, please. Go and fetch your King and his Queen, who are wont to send thee to catch fish. Let them come here, that I speak all that is on my heart.' I, Katumua, that is what brought me in haste. Lord, I have said." [254]

Na Kimanaueze says: "Very well. Thou, queen, shalt dress. Let us go where we are sent for." The queen dressed herself well. Na Kimanaueze, too, decked himself well.

They start with their prime-minister,[255] and Katumua himself. They arrive at Lukala's. They find him there, sitting on a chair.[256] They, fear seized them.

He, Lukala, said: "Be not with fear. Approach here; that I may speak what I want." They sat on the ground. Lukala said: "Thou, na Kimanaueze kia Tumb' a Ndala, favorite of friends, when thou camest to build in the land, thou camest to see me, the river. Thou didst settle in my land. Now thy wife is pregnant; she eats no other food; she wants fish only. All days, indeed, she eats fishes. It will be that she will consume my people. Why? Thou, his prime minister, who camest with him, the pregnancy that conceived the queen of Kimanaueze, is finishing my people. Soon, when she gives birth to the child, if it is a girl (she is) my wife; you bring her to me; if a boy, (he is) my friend, or my namesake. I, Lukala, have finished; I go." Na Kimanaueze kia Tumb' a Ndala says: "Lord, very well. How shall we further do?" When he finished to assent, they look (to see) where was the genius; where he went, they don't know.

They get up; arrive at home. They live on some days. Katumua, he goes on catching fish.

One day, the queen, her day has come to give birth; she is down, she is up.[260] She gives birth to the child. They go to announce to the King, saying: "The queen has born a male child." He says: "Very well." He takes up a goat; he gives (it) to the people, who have assisted the queen.[261] They live on some days. They bring up the child.

The child grew up; he has come now to the age of marrying. Lukala, he brings dreams in sleep, saying: "Bring me my friend, I will stay with him here. If you do not bring him, I shall kill him; he shall die." They start from dreams, after that Lukala has spoken.

Na Kimanaueze says: "Thou, head-wife, how shall we do? Thou, my son, na Nzuá, what the river said (means that) it wants thee." Na Nzuá, when he heard this, fear took him. He says: "How shall

dia Kimanaueze kia Tumb' a Ndala, ngilengela kuebi?" Uëxana kahatu: "Ngi tele menia bu ngamela." Kahatu kate menia bu ngamela. Na Nzuá uazeka bu ngamela; unanga-bu katangana. Uala mu xingeneka ku a di tela. Uzangumuka-bu, uxi: "Ngibanga kiebi, papaii?" Pai â uxi: "Eme kî ngimona kioso ki ngibanga. Zá; ngu 'u bana o ima ié, ia ku tokala; kuabu. U di tele kuosokuoso."

Na Kimanaueze uazangula abika aiadi a mala, ua mu bana, uxi: "Aba[263] abika aiadi a mala." Uanomona monde[264] jiiadi. Uakatula mama jiiadi ja hombo, ni mama jiiadi ja ngulu. Uxi: "O huta ié, ia kudila mu njila, kuoso ku u di tela. Hinu, kî tu di mona dingi. O kuoso ku u di tela, k'uzauke ngiji. Ngiji joso, ubande najiu; u ji kondoloka bu o to." Mona uataia.

Uazangula ni ima iê, i a mu bana. Umondala ku monde; abika ala mu kaiela ku ema.[265] Ala mu bita ngoho mu iangu, mu kaxi ka ditutu. Kizúa moxi, kizúa kadi, kizúa tatu, kizúa kauana; êne mu kondoloka o jingiji.

Mu kukuata kizúa kia katanu, abixila mu kaxi ka ditutu; na Nzuá uamondala ku monde iê. Ki atukuluka bu kota dia muxi;[266] ki atala o mesu: xitu,[267] xitu joso j'abanga Nzambi; kana xitu ia kiama,[267] iaxala mu ngongo.[268] Ni ibamba[267] ioso, i abanga Nzambi, ia di bongolola beniaba, ni bene takitaki. Ni iama ia menia, ni jinjîla joso j'abanga Nzambi.[269] O kia a bongoluesa o kididi kimoxi, ajiba mbâmbi; kana mutu uatena ku i uana, iama iene ioso ni itena.

O ki amono na Nzuá, ëxi: "Tuazediua." O na Nzuá, ki abixila-bu, uoma ua mu kuata. O iama ixi: "Enda! tuabindemena u tu uanena o mbâmbi ietu. Kiki tuazediua." Na Nzuá uxi: "Uaué! Eme ngibanga kiebi? Eme, Nzuá dia Kimanaueze kia Tumb' a Ndala, kilundu kia makamba?" O iama ixi: "K'ukale ni uoma. Tuluka ku monde." Uatuluka. "Fomona poko ié mu mbunda."[270] Muku' etu uafomona poko. Ixi: "Tu uanene o xitu ifii." Muene uxi: "O mundu uoso, mbâmbi imoxi; ngi i uana kiebi?" Ixi: "Uana kiambote ni tutene." Ukuata mu batujula; uala mu uana; mbâmbi iabu. O mundu ua iama ni ku mbandu kî uëza-ku. Iama ixi: "Hanji tuala mu kutala. Uana kiambote, tusoke." Muene uxi: "Mbâmbi iabu. Ngibanga kiebi?"

Muene uakexile ni imbua iê ia ndumbe. Uëkuata; uëjiba; uëuana. Hanji k'atena; ni ku mbandu k'ëza-ku. Uajiba o monde iê; uauana: k'atena. Ujiba mubik' ê; uauana: k'atena. Uajiba mubika ua kaiadi;

I do? I, Nzuá dia Kimanaueze kia Tumb' a Ndala, where shall I flee?" He called a girl: "Put for me water in the trough." The woman put water in the trough. Na Nzuá lies down in the trough; he stays there a while. He is thinking where to go. He gets up from it, says: "How shall I do, father?" His father says: "I do not see what I shall do. Come; I will give thee thy things that belong to thee; enough. Go thou anywhere."

Na Kimanaueze took up two slave-men; he gave them to him, saying: "Take two male slaves." He took two riding-bulls. He took two mothers of goats, and two mothers of swine. He says: "Thy food, to eat on the road, wherever thou goest. Soon, we shall see each other no more. Wherever thou goest, do not cross a river. All rivers, follow them up; thou shalt go round by their springs." The son assents.

He sets out with his things, that they gave him. He mounts the riding-bull; the slaves are following behind. They are passing through the grass, in the midst of the bush. First day, second day, third day, fourth day; they always go round the rivers.

On the beginning of the fifth day they arrive in the midst of the bush; na Nzuá riding his bull. When he appears in the open circle of a tree,[266] when he looks with eyes: game,[267] all the game that God made; there is no ferocious beast that is left in the world. Also all insects, that God made, have gathered there; and there they are thick. Also the beasts of the water, and all the birds that God made. What brought them together in one place (is) that they killed a deer; nobody is able to divide it, so that all the beasts get a share.

When they saw na Nzuá, they said: "We are fortunate." Na Nzuá, when he arrived there, fear held him. The beasts say: "Go on! We needed (one) to divide for us our deer. Now we are lucky." Na Nzuá says: "Alas! How shall I do? I, Nzuá dia Kimanaueze kia Tumb' a Ndala, the favorite of friends?" The beasts say: "Be not with fear! Get down from (thy) bull." He gets down. "Unsheathe thy knife from waist." Our friend unsheathes the knife. They say: "Divide us this meat." He says: "All this crowd, one deer; how can I divide it?" They say: "Divide (it) well, so that all eat." He begins to cut it in bits; he is distributing; the deer is finished. The crowd of beasts, not even in part has come to it. The beasts say: "Still we are looking. Divide (it) well, that we be equal." He says: "The deer is finished. What shall I do?"

He had his male dog. He took it; killed it; divided it. Still not complete; even in part they have not come to it. He kills his bull; divides; not complete. He kills his slave; divides; not com-

uauana: k'atena. Iama ixi: "Eie, na Nzuá, uana, tusokele. Kî busubuke kiama kimoxi." Uakuata o monde iê iamukuâ; uëjiba. O jixikinia, u ji bana ngoho jindemba; o iama ia makota, u i bana ngoho kakifuba kofelefele. Hanji k'atena. Iama ixi: "Uana, tusoke." Uxi: "Ngibanga kiebi?" Abik' ê ni ngombe jê jabu ni kuuana. K'axala dingi ni kima; muene ngoho, kuabu. Iama ixi: "Tata, uauane; tuatena kiá; uaxala ubeka ué."

O hoji ixi: "Iza baba; ngi zukame. K'ukale ni uoma." Na Nzuá uazukama hoji. Hoji ixi: "Bana mu kanu." Na Nzuá uabana mu kanu. Hoji ua mu tutuina mate mu dikanu diê, uxi: "Eie, na Nzuá, kizúa kia ku'u konda o ngongo, kàkële,[271] uxi: 'Teleji![272] kandumba ka kidia-makongo.'"

O kimbungu uê uxi: "Za baba." Nzuá uabixila; uafukama boxi. Kimbungu uxi: "Bana mu kanu." Nzuá uabana mu kanu. Ua mu tutuina mate mu kanu, uxi: "Kizúa kia ku'u konda o paxi, kàkële uxi: 'Teleji! ngudi[273] a ngumba, ku tutu kuà mahamba.'" Nzuá uabalumuka-bu.

Njinji[274] uxi: "Iza baba." Uëza, uafukama boxi. Uxi: "Bana mu kanu."[275] Uabane dikanu. Njinji uxi: "Kizúa kia ku konda o ngongo, kàkële uxi: 'Teleji! njinji a 'ngo.'"

Xixikinia uxi: "Za baba." Nzuá ua mu sueta, uaxikama boxi. Uxi: "Bana mu kanu. Kizúa ki uàbindama, kàkële uxi: 'Teleji! kaluxixikinia.'"

Ingo uê uxi: "Za baba." Uëza. Uxi: "Bana mu kanu." Uabane. "Kizúa kia ku kuata malamba, kàkële uxi: 'Teleji! ingo.'"

Mukenge uxi: "Za baba." Uazukama. Uxi: "Bana mu kanu." Uabane dikanu. "Kizúa kia ku konda ngongo, kàkële uxi: 'Teleji! mukenge a mbulu.'"

Kikuambi uxi: "Sueta baba." Uasueta; uabane mu kanu. U mu tutuina mate mu kanu, uxi: "Kizúa, ki uàmona hadi,[277] kàkële uxi: 'Teleji! kikuanzomba,[278] njîla iakuatele ndenge; dikamba diakuata kutonoka.'"

Kikuambi ki kiazuba o kuzuela, holokoko uxi: "Za baba." Nzuá uëza. Holokoko uxi: "Kizúa kia ku kuata o ngongo, kàkële uxi: 'Teleji! holokoko njîla ia kabungu;[279] uasua mbambe ni diulu.'"

Iama ioso kiene; ibamba ioso kiene ki abange. Exi: "Ndaié."

Uazangula mbangala iê; u di tela mu kaxi ka ditutu, ngoho. Uende, uende; inama ia mu kata. Uxi: "Ngibanga kiebi?" Uxi: "Teleji!

plete. He kills the second slave; divides; not complete. The beasts say: "Thou, na Nzuá, divide so that we be equal. Let not one beast be left." He takes his other bull; he kills it. The ants, he gives them only the hairs; the large beasts, he gives them only a little bone, tiny, small. Still some are left. The beasts say: "Divide to us equally." He says: "How shall I do?" His slaves and his bulls are used up distributing. He remains with nothing more; himself alone, that is all. The beasts say: "Sir, thou hast divided; we are satisfied; thou alone remainest."

The lion said: "Come here; approach me. Be not with fear." Na Nzuá approached the lion. The lion said: "Open thy mouth!" Na Nzuá opened his mouth. The lion spat spittle in his mouth, saying: "Thou, na Nzuá, on the day of thy pressing distress, thou shalt speak, saying: 'Teleji! small heap of having debts.'" [272]

The wolf, too, says: "Come here!" Nzuá arrives; kneels on ground. The wolf says: "Open thy mouth!" Nzuá opens his mouth. He spits spittle in his mouth, saying: "Day of thy pressing need, speak, saying: 'Teleji! wolf of assegay, in the bush of the spirits.'" Nzuá stood up hence.

The njinji [274] said: "Come here!" He came, kneeled down. Said he: "Open thy mouth!" He opened his mouth. The njinji said: "The day that hardship presses thee, speak, saying: 'Teleji! njinji of leopard.'"

The ant says: "Come here!" Nzuá approaches it; he sits on the ground. Says: "Open thy mouth! The day that thou be in need, speak, saying: 'Teleji! little ant.'"

The leopard, too, said: "Come here!" He came. Said: "Open thy mouth!" He opened. "The day that misfortune grasps thee, speak, saying: 'Teleji! leopard.'"

The mukenge [276] says: "Come here!" He approaches. Says: "Open thy mouth." He opens (his) mouth. "The day that distress holds thee, speak, saying: 'Teleji! mukenge of jackal.'"

The hawk said: "Approach here!" He approached; he opened his mouth. He spat spittle in his mouth, saying: "The day that thou seest hardship, speak, saying: 'Teleji! hawk,[278] the bird who caught a child; the friend began to play.'"

The hawk, when he has finished speaking, the eagle says: "Come here!" Nzuá comes. Eagle says: "The day that distress grasps thee, speak, saying: 'Teleji! eagle, bird without a tail, the neighbor to the sky.'"

All the beasts the same; all the insects did the same. They say: "Go."

He took up his staff; he went into the midst of the bush, alone. He walked, walked; his feet hurt him. He says: "How shall I

kikuanzomba, njîla, iakuatele ndenge; kamba diakuata kutonoka." Uakituka kikuambi. Iú bulu; uala mu kuendela bulu. Nzala ia mu kuata. Uabixila bu jifundu. Uxi: "Teleji! mutu alubila-suku." Uakituka mutu; uatula bu fundu. Uxi: "Ngidia-hi?" Uxi: "Teleji! njinji a 'ngo." Uakituka njinji. Uai ku mbandu a bata, diakexile kadikanga. Uabetemena o jisanji. Sanji jëza mu dia mu iangu. Uakuata makolombolo aiadi.

Atu, ki ëvu o sanji ja di kola, abalumuka ni lusolo. Abixila bu kididi, bu akuatela; ëxi: "Njinji! kaienu-iu." A i kaia; a i lembua.

Muene ubixila koko, uxi: "Teleji! mutu alubila-suku."[280] Uakituka mutu. Uakutile o makolombolo aiadi ku moxi; uanienge ku mbangala.

Ubixila bu fundu. Uasange-bu jingenji; uaxikama boxi. Jingenji jixi: "Eie, mon'a mundele,[281] tata, uatundu kuebi?" Muene uxi: "Ngala mu ia kuà pange ami. Nga mu ambetela makolombolo aiadi; afila mu njila. O nzala ia ngi kuata; o ua ngi telekela-u, kî ngi mu mono." Jingenji jixi: "Beka, a ku telekele-u." A a tambula; a a vuza. A a lambe; a mu bana. Uadi; uazekele. Kuma kuaki; uakatuka; uende. Muania[282] uatu. Nzala ia mu kuata, uxi: "Ngibanga kiebi?" Uxi: "Teleji! ngudi a ngumba, ku tutu kuà mahamba."

Uakituka kimbungu. Uai mu iangu; uabetemena boxi; ua di xib'ê. Usuku uëza; uai mu sanzala; uabokona mu kaxi ka sanzala. Uasange kibanga kia jingulu kiki; uakuata-mu maletá[283] maiadi. Jingulu ja di kola. Atu atukumuka. Exi: "Kimbungu kiala mu kuata jingulu; kaienu-kiu." A ki kaie; a mu lembua. Uai mu iangu; uazeka.

Kuma kuaki, uxi: "Teleji! mutu alubila-suku." Uabiluka mutu. Uakutu o maletá bu muhamba,[284] ua u idikila mu iangu; uazangula. Ubixila bu jifundu; usanga jingenji. Exi: "Eie, mon'a mundele, uëjila kuebi?" Utambujila, uxi: "Ngala mu ia kuà pange ami, nga mu ambetele maletá maiadi. Afila mu njila ni muania. O uà ngi lambele-u,[285] kî ngi mu mono."[286] Jingenji jixi: "Mu tambulienu-u, mu a kulule." A a tambula; a a kulula. A mu telekela o xitu imoxi. Uadi; uazekele.

Kimenemene, uxi: "Lelu kî ngitena kuenda; inama iala mu ngi kata; nginanga." O jingenji uê jixi: "Tunanga uetu; mungu tuia." Akuata ku minangu.[287] Atubula o xitu ia ngulu bu kanga; a i aneka

do?" Says: "Teleji! the bird who caught a child, the friend began to play." He becomes a hawk. He is in the sky; he is moving on in sky. Hunger grasps him. He arrives at a camp. Says: "Teleji! man, who is the last."[280] He becomes a man; he comes to the camp. Says: "What shall I eat?" Says: "Teleji! njinji of leopard." He becomes a njinji. He goes to one side of a village, that was (at) a small distance. He lurks for the fowls. The fowls come to eat in the grass. He catches two cocks.

The people, when they heard the fowls shrieking, they arose in haste. They arrive at the place, where he caught (them); they say: "It is a njinji! chase him!" They chased him; they gave him up.

He arrived there, said: "Teleji! man, who was the last." He became a man. He tied the two cocks together; he hung (them) on (his) staff.

He arrived at a camp. He found there travellers; he sat on the ground. The travellers said: "Thou, gentleman,[281] please, hast come whence?" He said: "I am going to my brother. I was bringing him two cocks; they died on the road. Hunger grasped me; one to cook them for me, I do not see." The travellers said: "Give here; they will cook them for thee." They take them; they pluck them. They cook them; they give him. He ate; slept. Day shone; he started; walked; the noon-heat set in. Hunger grasped him; he said: "What shall I do?" Says: "Teleji! wolf of assegay, in the land of the spirits."

He becomes a wolf. He goes into the grass; squats down; keeps quiet. Night comes; he goes into the village; enters into the centre of the village. Here he finds a sty of pigs; he takes out two sucklings. The pigs cry out. The people are startled. They say: "A wolf is catching pigs! chase him!" They chased him; they gave him up. He went into the grass; he slept.

Morning shone. He said: "Teleji! man, who was the last." He became a man. He bound the sucklings in the basket,[282] which he had made in the grass; he starts. He arrives at a camp; finds travellers. They say: "Thou, gentleman, hast come whence?" He answers, saying: "I am going to my brother, that I (may) bring him two sucklings. They died on the road from heat. He who will cook them for me, I see him not." The travellers say: "Take them for him, that you scrape them." They take them; they scrape them. They cook for him the meat (of) one. He ate; he slept.

At morning, he says: "To-day I cannot walk; the feet are hurting me; I will rest." The travellers say, too: "We will rest, too; to-morrow we shall go." They begin to pass the time. They take the meat of the hog outside; they spread it on the roof of a camp-

bu hongo ia fundu. Ahatu a akua 'xi ëza mu sumbisa makudia ku jingenji. Asange xitu ia ngulu ku hongo, ëxi: "Jingenji, tu sumbise enu kaxitu ka ngulu." O jingenji jixi: "Kî xitu ietu; ia ngene; ia mon' a mundele, uazeka bobo." Ahatu a di xib' â; amuangana. Abixila ku bata; asange mala. A a tangela: "Tuële[288] bu jifundu. Tuasange-bu xitu ia ngulu. Etu tuafika tuxi 'o ngulu jetu, imbungu ia ji kuata m'usuku.' Manii, o mon' a diiala uaniana o ngulu jetu?" O mala ëxi: "Tui'enu; mu tu londekese[289] nê."

O mala azangula o mata, ni jimbangala, ni jingumba, ni jingaia, ëxi: "Tuà mu beta." Abixila bu fundu, ëxi: "Uebi, uaniana o ngulu jetu?" Ahatu ëxi: "Muen'iú." Muene uxi: "Eme nginiana o ngulu jenu?" Ene ëxi: "O xitu iíii, ua i sange kuebi?"

Akuata nê mvunda ia ku di beta. Nzuá uatolola. Aii ku bata; akola akuâ, ita muene ia muvimba.[290] Abixila dingi bu fundu, ëxi: "Tubuka." O mundu uxi: "Eie ua di muene uiala; kiki tubuka."

Nzuá uatundu. Akuata mu kuzoka. Maku a mu suku. Uxi: "Teleji! kandumba ka kidia-makongo." Muëza munzangala ua hoji; uxi mbimbinu. Mundu ua ita uamuangana ni lusolo. Amoxi, mata a a takula mu iangu; amoxi, ku di balela[291] mu njila, mukonda ni uoma ua hoji. Hoji iakuata mu dila; ni jingenji uê jamuangana. Uaxala ubeka uê. Uxi: "Teleji! mutu alubila-suku." Uakituka mutu. Uxi: "Ngibanga kiebi? Ngii' ami kiá."

Ukatuka mu njila; utula mu kaxi ka ditutu. Uxingeneka, uxi: "Ku ngala mu ia, ku Luanda, eme kilúa ngiia-ku. Kuene kî kuala ndandu iami; kî kuala kamba diami. Ngàbanga kiebi? Ngàtula bata dia nanii?" Uëmana; uala mu xingeneka. Uxi: "Ngabindama, eme Nzuá dia Kimanaueze kia Tumb' a Ndala; ku ngiia, kî ngimono-ko." Uxi: "Teleji! kikuanzomba; njîla, iakuatele ndenge; kamba dikuata o kutonoka."

Uakituka dingi kikuambi. Iú bulu; uabixila mu sanzala ia Luanda; uakondoloka o sanzala ioso bulu. Uxi: "Teleji! kanjîla mu ngongo." Uakituka kanjîla. O kanjîl' aka, o mabab' ê kala ulu, ni muzungu uê. Ixi ioso, kana-mu njîla kala iíii.

Uëza ku tandu a 'nzo ia na Nguvulu; uala mu zunga bulu. Na Madía, mon' a na Nguvulu, uala mu bela dia 'nzo, mu tunga izuatu. Utala boxi; utala kilembeketa kia kanjîla. Kia mu uabela; usakula mesu bulu; utala kanjîla kaná.

hut. A (few) women of the villagers came to sell eatables to the travellers. They found hog's meat on the roof; they said: "Travellers, sell us a little hog's meat." The travellers said: "It is not our meat; it is the meat of another; of the gentleman who is asleep there." The women said nothing; they separated. They arrived at home; found the men. They tell them: "We went to the camp. We found there hog's meat. We thought saying: 'Our pigs, the wolves caught them in the night.' Maybe, that young man has stolen our hogs?" The men say: "Let us go; you show us him!"

The men take up their guns, and staves, and spears, and lances, saying: "We will beat him!" They arrive in camp, saying: "Where is he, who stole our hogs?" The women say: "He is here!" He says: "I, steal your hogs?" They say: "This meat, thou foundest it where?"

They begin with him a quarrel of fighting. Nzuá conquers. They go home; call the others; an army indeed complete. They arrive again in camp, saying: "Come out!" The crowd says: "Thou hast (already) seen victory; now come out."

Nzuá comes out. They begin to fight. (His) arms are tired. He says: "Teleji! small heap of having debts." He becomes a youth of a lion; he utters a roar. The crowd of war scatters with haste. Some, they throw their guns into the grass; some fall on the path; because they are with fear of the lion. The lion begins to roar; even the travellers, too, scatter. He remains alone. He says: "Teleji! man, who was the last." He becomes a man. He says: "How shall I do? I will go, now!"

He enters the path; arrives in the midst of the bush. He thinks, saying: "Where I am going, to Loanda, I have not yet gone there. There, there is no kinsman of mine, there is no friend of mine. How shall I do? At whose house shall I stop?" He stands; he is thinking. He says: "I am perplexed, I, Nzuá dia Kimanaueze kia Tumb' a Ndala, where I am going, I have not seen that place." Says he: "Teleji! hawk, a bird who caught a child; the friend began to play."

He becomes again a hawk. He is in the sky; he arrives in the city of Loanda; he circles round the whole town in the sky. Says: "Teleji! a little bird in the world." He becomes a little bird. This little bird, its wings (are) like gold; so (is) its bill. In all the country there is not a bird like this.

He comes over the house of the Lord Governor; he is circling in the sky. Na Maria, the daughter of the Lord Governor, is in the verandah of the house sewing clothes. She looks on the ground; she sees the shadow of a little bird. It pleases her; she turns her eyes upward; she sees the little bird (is) there.

Uxi: "Uá! kanjîla kaka, ngi ka kuata kiebi? kanjîla kauaba kiosueki." Uzangula dilesu diê dizela; u di zala boxi. Ufukama puna imoxi; ua ka tangela misa. Kanjîla kaka katuluka; kabixila bu dilesu. Ua ka kuata, uxi: "Kanjîl' aka, ngi ka baka kuebi, pala kî kafue?" Uatumu ngaielu[292] ia ulu; iëza. Ua ka bokuesa-mu; uabake m' o 'nzo iê. Uate-mu loso; uate-mu menia. Uatumu kuambela pai â, na Nguvulu, ku tandu, uxi: "Eme, kunu, ngala ni kanjîla. Eie, pai etu, kilúa u ka mona; ni ku Putu kî kala-ku, ni ku Kimbundu kî kala-ku. Maniî, ku katundu."

Pai â ua mu tumu, uxi: "Zá ni kanjîla ké; ngi ka tale." Uabande ku tandu ni kanjîla. Pai â utala kanjîla, uxi: "Kidi; kanjîl' aka, mu ngongo kî kala-mu." Na Madía dia na Nguvulu uabalumuk' ê; uakulumuka boxi.

O kanjîla kî kaxikina kudia. Uabake-mu kudia kuengi, kua Putu. Kanjîla nguaiê kudia. Uxi: "Kanjîl' aka, ngi ka banga kiebi? Kandala kufua."

O muene, na Madía dia na Nguvulu, uêne ni kifua kiê kia kudia mu muania ni mu dikolombolo didianga.[293] Azala meza m'o'nzo iê. Kudia, a ku baka ku tandu a meza; o tuhatu tukala mu langa.

Kizu' eki, ate kudia ku meza. O kanjîla kakala mueniomo. Mu kaxi kösuku, kanjîla këxi: "Teleji! kaluxixikinia." Njîla iakituka luxixikinia. Luala mu zanzala boxi; lubonga tufufuta tua kudia, tuasonokene boxi; luadi. Luavutuka mu ngaielu, luxi: "Teleji! kanjîla." Uakituka dingi kanjîla. Izúa ioso kiene.

Kizúa kiamukuâ, uxi: "Teleji! kaluxixikinia." Uakituka luxixikinia; uatuluka boxi, uxi: "Teleji! mutu alubila-suku."

Uabiluka mutu uazuata kiambote. Uaxikama ku meza; uadi o kudia. Uabalumuka, uxi: "Teleji! luxixikinia." Uakituka luxixikinia. Uasambela mu ngaielu iê, uxi: "Teleji! kanjîla." Uakituka kanjîla; uazek'ê.

Mu dikolombolo didianga, na Madía uabalumuka; uiza ku meza. Kudia kî kuala-ku. Uxi: "Enu, tuhatu, kudia kuai kuebi?" Tuhatu tuxi: "Ngana, maniî." Ua tu beta, uxi: "Enu muene, mua ku di."

Kuma kuaki; usuku uamukuâ uëza. Tuhatu tuxi: "Etu, lelu tutona, ni tukuate muíii, mazá ua tu betesa." Mu kaxi ka usuku, kanjîla këxi: "Teleji! kaluxixikinia." Kakituka; luatuluka boxi.

She says: "Oh! this dear little bird, how shall I catch it? the little bird is beautiful altogether!" She takes her white handkerchief; she spreads it on the ground. She kneels on one knee; she recites the mass to it. This little bird descends; it arrives on the handkerchief. She has caught it; says: "This little bird, where shall I keep it, that it may not die?" She ordered a cage of gold; it comes. She put it in, she kept (it) in her room. She put in rice; she put in water. She sent to tell her father, the Lord Governor upstairs, saying: "I, here, have a little bird. Thou my father, sawest it never yet; neither in Europe is it there, nor in Negro-land is it there. I do not know whence it came."

Her father sends her (word) saying: "Come with thy little bird, that I see it." She went upstairs with the little bird. Her father looks at the little bird, says: "Truth, this little bird, it is not (to be seen) in the land." Na Maria of the Lord Governor arose; she went downstairs.

The little bird refused to eat. She put in different food, from Europe. The little bird will not eat. She says: "This little bird, how shall I treat it? It will die."

She, na Maria of the Lord Governor, had her own habit of eating at noon and at the first cock-crow.[393] They would spread the table in her room. The food, they set it on the table, (and) the girls were watching.

This day they put the food on the table. The little bird is in that same (room). In the middle of the night the little bird said: "Teleji! little ant!" The bird became an ant. It is crawling down; it picks up the crumbs of food that had fallen to the ground; it has eaten. It returns to its cage, says: "Teleji! little bird!" He became again the little bird. Every day the same.

Another day he says: "Teleji! little ant." He becomes an ant; he gets down on ground, says: "Teleji! man, who is the last."

He becomes a man elegantly dressed. He sits at the table; eats the food. He arises, saying: "Teleji! an ant." He becomes an ant. Having climbed into his cage, he says: "Teleji! little bird." He becomes a little bird; he sleeps.

At the first cock-crow na Maria gets up; she comes to the table. Food, there is none. She says: "You girls, where is the food gone?" The girls said: "Mistress, we don't know!" She beat them, saying: "You yourselves, you have eaten it."

Day comes, another night has come. The girls say: "We, to-day we'll wake; that we may catch the thief, (who) yesterday caused us the beating." At the middle of night the little bird says: "Teleji! little ant." It is transformed; it (ant) gets down on the ground.

Luxi: "Teleji! mutu." Uakituka diiala dia mbote. Uaxikama ku meza; uala mu dia. Tuhatu tua mu mono. Uoma ua a kuata ku mu zuelesa. Uazuba o kudia; uabalumuka. Uxi: "Teleji! kaluxixikinia." Luasambela mu ngaielu; luakituka kanjîla. Ua di xib'ê.

Dikolombolo didila; na Madía uabalumuka. Uëza ku meza; kudia kî kuala-ku. Uxi: "Tuhatu, kudia kuai kuebi?" Umateka ku tu beta.

Tuhatu tuxi: "Ngana, k'u tu betele ngoho. Kinga, tu ku ambele. Etu, m' usuku, tuamono mundele ua diiala uaxikama ku meza; uala mu dia. Kî tutena ku mu ibula, mukonda uoma ua tu kuata. K'ukuate pata. Mungu tuia mu ku balumuna, eie ué umone." Na Madía uaxikina. Azekele. Kuma kuaki. Anange dikumbi. Usuku uatuluka. Azale meza.

Mu kaxi kösuku, kanjîla këxi: "Teleji! kaluxixikinia." Uakituka luxixikinia. Luakulumuka boxi, luxi: "Teleji! mutu." Muëza[294] mutu, uazuata muene kiambote ni boxi ni bulu.[295] Uaxikama ku meza; uala mu dia. Tuhatu tua mu mono. Tuabalumuka; tuaii mu kuambela ngana Madía: "Ngana, zá, utale mundele uala ku meza."

Na Madía uabalumuka; uaii ku meza; u mu kuata mu lukuaku. Na Nzuá dia Kimanaueze kia Tumb' a Ndala, kilundu kia makamba, ni na Madía, a di mono, a di bubala. Axikama ku meza; a di tala ngoho kienieki.

Kuma kuaki; na Nzuá uasoneka mukanda. Mukanda uaii kuà na Nguvulu. Na Nguvulu ufutumuna o mukanda. Mukanda uxi: "Eme, na Nzuá dia Kimanaueze kia Tumb' a Ndala, kilundu kia makamba, ngamesena kusakana ni na Madía dia na Nguvulu."

Na Nguvulu uvutula mukanda kuma: "Kiauaba. Muene, kî ngu mu ijía lúa o polo. Mungu ëze ni mon'ami muene; ngijía o diiala."

Mukanda uabixila kuà na Nzuá. Ua u futumuna; ua u tange. Uxi: "Kiauaba. Ngizeka; mungu ni tuie." Azekele. Kuma kuaki. Na Nzuá uxi: "Na Madía, zuata, tuie kuà pai enu." Azuata, kiiadi kiâ; abixila ku tandu. A a bana ialu; axikama.

Na Nguvulu utala na Nzuá; utala mon' ê, na Madía. U mu ibula: "Na Madía, usakana ni iú?" Na Madía uaxikina. Uibula dingi o diiala, uxi: "Eie, na Nzuá, uamesena kusakana ni mon' ami? Ha usakana nê, u ngi bangela ikalakalu. Ha uëbange, i ngamesena, ki ngi uabela." Na Nzuá uxi: "Kikalakalu kiahi?" Na Nguvulu uxi: "Uà ngi takena[296] mon' ami ku Putu. A mu ambata ku Putu; kana

It says: "Teleji! man!" It becomes a handsome man. He sat to table; he is eating. The girls saw him. Fear held them from addressing him. He has finished eating; gets up. Says: "Teleji! little ant." It climbed into the cage; it became the little bird. He kept quiet.

The cock crows; na Maria gets up. She comes to the table; the food is not there. She says: "Girls, where is the food gone?" She begins to beat them.

The girls say: "Mistress, do not beat us unjustly. Wait, that we tell thee (all). We, in the night, have seen a gentleman sitting at table; he was eating. We could not question him, because fear held us. Do not have doubts. To-morrow we will go to awake thee, (that) thou, too, mayest see." Na Maria assented. They slept. The day shone. They passed the day. Night came down. They spread the table.

In the middle of the night the little bird says: "Teleji! little ant." It becomes an ant. It gets down on the ground; says: "Teleji! man." He becomes a man, dressed indeed elegantly both below and above.[295] He sat to the table; he is eating. The girls saw him. They arose; went to tell ngana Maria: "Mistress, come, see the gentleman who is at table!"

Na Maria arose; she went to the table; she takes him by the arm. Na Nzuá dia Kimanaueze kia Tumb' a Ndala, favorite of friends, and na Maria, they see each other, each other embrace. They sit at the table; they only look at one another like this.

Day dawned; na Nzuá wrote a letter. The letter went to the Lord Governor. The Lord Governor opened the letter. The letter said: "I, na Nzuá dia Kimanaueze kia Tumb' a Ndala, favorite of friends, I want to marry with na Maria of the Lord Governor."

The Lord Governor returned a letter, saying: "Very well. He, I do not yet know his face. To-morrow let him come with my daughter herself; I must know the man."

The letter arrived at na Nzuá's. He opened it; he read it. He says: "Very well. I will sleep; to-morrow we shall go." They slept. The morning dawned. Na Nzuá said: "Na Maria, dress, that we (may) go to your father." They dress, both of them; they arrive upstairs. They give them chairs; they sit down.

The Lord Governor looks at na Nzuá; he looks at his daughter na Maria. He asks her: "Na Maria, wilt thou marry with this (man)?" Na Maria consents. He asks again the man, saying: "Thou, na Nzuá, wantest thou to marry with my daughter? If thou marry with her, thou shalt do me service. If thou do it, what I want, it will please me." Na Nzuá says: "Which service?" The Lord Governor says: "Thou shalt fetch me my daughter from

mutu utena ku à mu sanga-ku. Ha uëza nê, o kifutu kié, uiza k'unguvulu." Na Nzuá uaxikina. Na Nguvulu u mu ambela, uxi: "Ki uakàbixila ku Putu, ha umona mon' a muhatu, uala mu texi utoka[297] bu dixita, muene mon' ami."

Na Nzuá uakatuka; ualekela muhatu ê, uxi: "Xala kiambote." Na Madía uila: "Ndai' oko."[298] Ki azuba o kukatuka, na Nzuá uxi: "Teleji! kikuanzomba." Uakituka kikuambi; iú bulu. Uxi: "Teleji! holokoko, njîla ia kabungu, iasua mbambe ni diulu." Uakituka holokoko.

Uabixila ku Putu. Utala mon'a muhatu uala mu tubuka m'o'nzo; uala mu kuiza bu xita mu texi utoka. Mon'a muhatu uxi: "Aiué! hadi iahi, i ngitala."

Na Nzuá, uala bulu, uëvu; uëjía kiá, uxi: "Muene, a ngi tumu nê." Uxi: "Teleji! kikuanzomba." Uakituka kikuambi. Uabutu kitala; uazangula mon'a muhatu. Exi: "Talenu! njîla iambata mutu." Uxi: "Teleji! holokoko, njîla ia kabungu." Uakituka holokoko. Uai ni mon'a muhatu dikanga dionene bulu. Uabixila mu Luanda. Uxi: "Teleji! mutu alubila-suku." Uakituka mutu.

Uabokona m'o'nzo ia ngana Nguvulu; uasange mukaji ê, na Madía, uxi: "Kî muene pange é iú, a ngi tumu nê?" Na Madía uaxikina, uxi: "Muene." Azekele.

Ki kuaki, uxi: "Ngiia kuà na Nguvulu mu mu bana mon' ê." Aia, na Nzuá ni mon'a muhatu; abixila ku tandu. A mu sange iú. Na Nzuá uxi: "Mon' é iú, ua ngi tumine nê." Na Nguvulu uxi: "Kiauaba. O ungana ua u kalakela.[299] Zá k'unguvulu; tambula ungana ué, ua ku fuama."

Ha akal'â, na Nzuá dia Kimanaueze kia Tumb' a Ndala, ni na Madía dia mon' a Nguvulu.

Bene bu tua u ivila. Ha tuamesena, tuta dingi; ha kî tuamesena, tuzeke-etu. Mahezu.

Portugal. They carried her off to Portugal; nobody can find her there. If thou comest with her, thy payment, thou shalt come to the governorship." Na Nzuá agreed to it. The Lord Governor tells him, saying: "After arriving in Portugal, if thou seest a young woman, who is throwing out ashes on the refuse heap, she is my daughter."

Na Nzuá starts; he bids adieu to his wife, saying: "Stay thou well." Na Maria says: "Go there." When he had started, na Nzuá said: "Teleji! hawk." He became a hawk; there he is in the sky. He says: "Teleji! eagle, bird without a tail, that is neighbor to the sky." He becomes an eagle.

He arrives in Portugal. He perceives a young woman, who is coming out of a house; she is coming to the refuse heap to throw out ashes. The young woman says: "Alas! what misery I have to see!"

Na Nzuá, who is in the sky, hears; he knows now, says: "(It is) she, they sent me for her." He says: "Teleji! hawk." He becomes a hawk. He lowers his height; he lifts up the young woman. They say: "Look! a bird carries off a person!" He says: "Teleji! eagle, the bird without a tail." He becomes an eagle. He went with the young woman a great distance in the sky. He arrived in Loanda. Says: "Teleji! man who is the last." He became a man.

He enters the house of the Lord Governor; he finds his wife, na Maria, says: "Is not this thy sister, for whom they sent me?" Na Maria assents, saying: "She is." They slept.

When it dawned, he said: "I will go to the Lord Governor to hand him his daughter. They go, na Nzuá and the young woman; they arrive upstairs. They find him present. Na Nzuá says: "Thy daughter (is) here, thou hadst sent me for her." The Lord Governor says: "Well done. Thou hast earned the dominion. Come to the governorship; take thy glory, which befits thee."

And they lived together, na Nzuá dia Kimanaueze kia Tumb' a Ndala and na Maria, the daughter of the Governor.

Thus far we heard it. If we want, we will tell more; if we will not, let us go to sleep! Finished.

IV.

MUHATU, UASEMA MBIJI.

Eme ngateletele ngana Kimalauezu kia Tumb' a Ndala, uakexidi ê ni mukaji ê, ku dima dia kukala;[300] anga akal' â. Mukaji ê anga uiza uimita. Kana k'adiê xitu; usema[301] ngó mbiji.

O diiala, ki aia mu tamba, ubeka ndumba dia jimbiji; o jimbiji anga jilengela mu ngiji iengi. Kizúa kimoxi, o diiala uambela o muhatu, uixi: "Ngi didikile[302] huta,[303] ngiie mu tamba." Anga o muhatu udidika huta. O diiala anga diia bu ngiji, bu alengelele o jimbiji; anga ubanga-bu o fundu iê, anga udia.

Ki azubile, uixi: "Ngiia mu tamba," anga utakula o uanda. Luadianga k'akuatediê kima; lua kaiadi kiomuene. O lua katatu anga uivua[304] uaneme.[305] Moxi a menia anga muixi: "King' anji;[306] mukonda muku'enu[307] mukua-mona." Ki azubile o kukinga, anga uivua dingi muixi: "Sunga kiá." Muene anga usunga kimbiji kionene; anga u ki ta bu muhamba; anga umateka o kuenda. Maji o jimbiji joso jakexile mu kaiela o kimbiji eki; o diiala anga divua-jinga ngó mu iangu: ualalá! ualalá![308]

Ki akexile kia mu bixila ku bata, o muhatu ê uendele ku mu kauidila n' akua-diembu diê. Ki abixidile ku bata, o diiala anga ubana o mbiji pala ku i banga. O muhatu anga uambela o diiala, uixi: "Eie, banga-iu." O diiala uixi: "Nguami." O muhatu anga umateka o ku i banga. Maji o mbiji iakexile mu kuimbila, ixi:

"Ki u ngi banga, ngi bange ami kiambote.
Ki u ngi banga, ngi bange ami kiambote."

Ki azubile anga u i ta mu 'mbia; maji o mbiji iakexidi ê hanji mu kuimba. O mbiji ki iabile, o muhatu anga udidika malonga matanu anga ukuvitala[309] o diiala n' akua-diembu diê. Ene anga a di tun'â. Muene anga udia k' ubeka uê.

Ki azubile, anga ukatula pexi iê ni dixisa; anga u di zala mu kanga.[310] Ki axikamene, anga uivua mu divumu muixi: "Ngitundila kué?" O muhatu uixi: "Tundila ku makanda mënama." O mbiji ia mu kumbuluile: "Ku inama ié, ku ueniodiatela matuji, kuene ku ngitundila?" O muhatu uixi: "Tundila mu kanu." "Mu kanu, mu ua ngi miniina, mu ene mu ngitundila?" O muhatu uixi: "Sota buoso bu uandala." O mbiji ixi: "Eme-ze ngitund' ó." Anga o muhatu ubaza bu 'axaxi. O mbiji anga ui'ê.

IV.

THE WOMAN WHO LONGED FOR FISH.

I will tell of ngana Kimalauezu kia Tumb' a Ndala, who was staying with his wife, a long time back; and they lived. His wife then came to conceive. She ate no meat; she longed only for fish.

The man, when he went fishing, brought a lot of fish; the fishes then fled to another river. One day the man tells the woman, saying: "Prepare me food, that I go fishing." And the woman prepared the food. The man then went to the river, where the fish had fled; and he made there his camping-hut, and ate.

When he finished, he said: "I will go to fish," and he cast the net. The first time he caught nothing; the second time the same. The third time he feels [804] it is heavy. Under the water then it says: "Wait, please; because thy friend is the father of a child." When he finished waiting, then he hears again there saying: "Pull now!" He then pulled (out) a big fish, very large; and he put it into (his) basket, and began to walk. But the fishes all were following this big fish; the man heard always in the grass only: ualalá! ualalá! [808]

When he was already about to arrive at home, his woman went to meet him with her neighbors. When they arrived at home, the man then gave the fish to be scaled. The woman, however, then told the man, saying: "Thou, scale it!" The man said: "I won't." The woman then began to scale it. But the fish was (all the time) singing, saying:

"When thou me scalest, scale me well!
When thou me scalest, scale me well!"

When she had finished, then she put it in the pot; but the fish was still singing. When the fish was done, the woman then prepared five plates, and invited the man with her neighbors. But they refused. She then ate alone by herself.

When she had finished, then she took her pipe and the mat; and she spread it in the open. When she was seated, then she heard in her belly, saying: "Where shall I get out?" The woman said: "Get out by the soles of (my) feet." The fish answered her: "By thy feet, wherewith thou art wont to tread on dirt, there shall I get out?" The woman said: "Get out by the mouth." "By (thy) mouth, where thou didst swallow me, there shall I get out?" The woman said: "Seek wherever thou wishest." The fish said: "Then I get out here!" and the woman burst in the middle. The fish then went away.

V.

SUDIKA-MBAMBI.[811]

Tuateletele ngana Kimanaueze kia Tumba a Ndala, kilundu kia makamba; uavuala mon' ê, dijina diê na Nzuá dia Kimanaueze.

Na Kimanaueze uxi: "Eie, mon' ami, na Nzuá, ndé mu Luanda, uakàte uenji." O mona uxi: "Kindaula[812] ngabenga o muhatu." O pai uxi: "Ndé; eme nga ku tumu." Uazangula; uabixila mu Luanda; uate uenji.

O pai â, ku ema, ku axala, o makixi alu o dibata diê, dia na Kimanaueze, dioso. O mona, uendele mu Luanda, ubixila ku bata dia pai â; usanga kana-bu atu. O nzala ia mu kuata, uxi: "Ngibanga kiebi?" Uxi: "Ngiia mu mabia." Ki abixila mu mabia, utala kahatu kaná. U mu ixana. Ki a mu tala, muhetu ê, ua mu xile, uxi: "Eie uëjila kuebi?" O diiala uxi: "Ihi ia mi bange kiki?" O muhatu uxi: "Makixi a tu lua." Akal'â. O muhatu uëmita. Kizúa kiabixila kia kuvuala; uivua mu mala:

"Mamanii, o xibata[814] iami ii iza.
Mamanii, o poko iami ii iza.
Mamanii, o kilembe[815] kiami, ki kiz'okio.[816]
Mamanii, o mbamba iami ii iza.
Mamanii, di idike kiá kiambote; eme ngiz' ó."

O mona uatundu, uxi:

"Jina diami, eme Sudika-mbâmbi.
Boxi ngita mbamba;
Bulu ngisudika mbâmbi."

O muhatu uivua dingi mu mala o ndenge, iaxala-mu, uxi:

"Mamanii, o xibata iami ii iza;
O poko iami ii iza;
O mbamba iami ii iza;
O kilembe kiami ki kiza.
Mamanii, xikama kiambote; eme ngiz' ó."

Mona uatundu; mona uxi:

"O jina diami,
Eme Kabundungulu
Ka muxi ua lukula.[817]
Mbua iami idia ndende;
O kimbundu kiami kikambula ngombe."[818]

O mon' a dikota, Sudika-mbâmbi, uxi: "O kilembe kiami, kunakiu ku xilu dia 'nzo." Uxi dingi: "Mamanii, ihi ia mi bake boba?"

V.

SUDIKA-MBAMBI.[811]

Let us tell of ngana Kimanaueze kia Tumba a Ndala, favorite of friends, who begat a son, his name (was) na Nzuá of Kimanaueze.

Na Kimanaueze says: "Thou, my son, na Nzuá, go to Loanda to do business there." The son says: "Just now only I brought home a wife." The father says: "Go, I have commanded thee." He started; arrived in Loanda, did business.

His father, behind, where he remained, the Ma-kishi sacked his home, of na Kimanaueze, all. The son, who had gone to Loanda, arrives at the house of his father; he finds there are no people. Hunger, it grasps him, he says: "How shall I do?" He says: "I will go to the fields." When he arrives in the fields, he sees a little woman yonder. He calls her. When she sees him, his wife whom he had left, she says: "Thou hast come whence?"[813] The man says: "What has done this to you?" The wife says: "The Ma-kishi have destroyed us." They live together. The woman is with child. The day has come to give birth; she hears in belly:

"Mother, my sword, here it comes.
Mother, my knife, here it comes.
Mother, my kilembe,[815] here it comes.
Mother, my staff, here it comes.
Mother, place thyself well now; I am coming here."[816]

The son is out, he says:

"My name, I (am) Sudika-mbambi.
On the ground I set (my) staff;
In the sky I set up (an) antelope."

The woman hears again in belly the younger, that remained there, saying:

"Mother, my sword, here it comes;
My knife, here it comes;
My staff, here it comes;
My kilembe, here it comes.
Mother, sit well; I am coming here."

The son is out; the son says:

"My name,
I (am) Kabundungulu
Of the tree of lukula.[817]
My dog eats palm-nuts;
My kimbundu swallows a bull."[818]

The elder son, Sudika-mbambi, says: "My kilembe, plant it at the back of the house." Says again: "Mother, what has placed you

O manii â uxi: "Ngi di uana, o mon' a uisu, nga mu vuala kindaula, uala mu zuela." O mona uxi: "K'u di uane; enu nuanda[319] kumona i ngandala kubanga." O mona uxi dingi: "Tuie mu sua masoko, tutungile adi[320] etu o jinzo."

Azangula o jixibata, ni ndenge ê; abixila mu iangu. Sudika-mbâmbi uabatula soko dimoxi: masoko ene oso a di su. Ni ndenge uê, kiene ki abange dikota, ni muene kiene. O kota ni ndenge akutu o masoko; ëza; atula bu kanga. Avutukila mu sua o iangu; ëza, atula bu kanga.

O kota ni ndenge ëza mu kub' o'nzo. Sudika-mbâmbi uakubu soko dimoxi: o'nzo ioso ia di kubu kiá. Uatate ngoji imoxi: ngoji joso ja di tate. Uazambela kiangu kimoxi: o'nzo ioso ia di zambela.[321]

Kuala Sudika-mbâmbi uxi: "Mamanii, ni papaii, bokonenu; ngatungu kiá." Uxi luamukuâ: "Eme ngiia mu lua makixi. Eie, ndenge ami Kabundungulu, xala n' adi etu. Manii, ha uamono o kilembe kiami kiakukuta, eme, ku ngaii, ngafu."

O Sudika-mbâmbi uakatuka. Ubixila mu kaxi ka njila; uivua mu iangu, fotofoto! Uxi: "Nanii?" O mutu uxi: "Eme Kipalende kia kuba 'nzo ku ditadi."[322] O Sudika-mbâmbi uxi: "Zá, tuie."

Enda. Uivua dingi mu iangu, fotofoto! Uxi: "Nanii?" O mutu utaia: "Eme Kipalende kia kusonga kuinii dia hunia ku kumbi."[323] Kuala Sudika-mbâmbi uxi: "Zá; tuie." Ubixila dingi mu njila; uivua mu iangu, fotofoto! Uxi: "Nanii?" O mutu utaia: "Eme Kipalende kia kukula isaxi ku 'alunga." O Sudika-mbâmbi uxi: "Zá, tuie."

Akuata mu njila. Uivua dingi mu iangu, fotofoto! Uxi: "Nanii?" Utaia, uxi: "Eme Kipalende, kiazenzemesa[324] muezu ku 'alunga." O Sudika-mbâmbi uxi: "Zá; tuie."

Abixila mu njila. O Sudika-mbâmbi utala mutu, uala mu kuiza mu sambua dia ngiji. Ua mu ibula: "Eie nanii?" Uxi: "Eme Kijandala-midi,[325] hama ngasake mu kanu." O Sudika-mbâmbi uxi: "Eme Sudika-mbâmbi, boxi ngita mbamba; bulu ngisudika mbâmbi." O Kijandala-midi, ki ëvile kiki, ualenge.

Abixila mu kaxi ka ditutu.[326] O Sudika-mbâmbi uambela o Ipalende iuana: "Tutunge-enu beniaba pala kulua makixi." Ai ku masoko. O Sudika-mbâmbi uabatula soko dimoxi: ene oso a di su. Uakutu soko dimoxi: ene oso a di kutu.

Eza mu kuba. O Sudika-mbâmbi uazangula o disoko; ua di bana Kipalende kia kuba 'nzo ku ditadi, uxi: "Oba." O Kipalende

here?" His mother says: "I wonder, the child baby, I gave it birth just now, it is speaking!" The child says: "Do not wonder; you are going to see what I will do." The child says further: "Let us go to cut poles, that we build for our parents houses."

They take up the swords (he) and his younger; they arrive in the bush. Sudika-mbambi has cut one pole: the poles they all cut themselves. And the younger too, just as the elder has done, he also (does) the same. The elder and the younger bound the poles; they come; they set (them) down outside. They return to cut the grass; they come; they set (it) down outside.

The elder and the younger come to erect the house. Sudika-mbambi erected one pole; all the house erected itself at once. He tied one cord; all the cords have tied themselves. He thatched one grass-stalk; the house all thatched itself.[321]

Then Sudika-mbambi says: "Mother and father, enter; I have built already." He says another time: "I go to fight the Ma-kishi. Thou, my younger, Kabundungulu, stay with our parents. But, if thou seest my kilembe withered, I, where I went, I died."

Sudika-mbambi set out. He arrives in midst of road; he hears in the grass a rustling. He says: "Who?" The person says: "I (am) Kipalende, who erects a house on a rock."[322] Sudika-mbambi says: "Come, let us go!"

They walk. He hears again in the grass a rustling. He says: "Who?" The person answers: "I (am) Kipalende, who carves ten clubs per day." Then Sudika-mbambi says: "Come; let us go!" He arrives again on road; he hears in grass a rustling. He says: "Who?" The person answers: "I am Kipalende, who gathers corn-leaves in Kalunga." Sudika-mbambi says: "Come; let us go!"

They take to the road. He hears again in the grass a rustling. He says: "Who?" He answers, saying: "I (am) Kipalende, who bends down the beard to Kalunga."[324] Sudika-mbambi says: "Come, let us go!"

They arrive on road. Sudika-mbambi perceives some one, that is coming on the other side of the river. He asks him: "Thou (art) who?" He says: "I (am) Kijandala-midi,[325] (with a) hundred I rinse (my) mouth." Sudika-mbambi says: "I (am) Sudika-mbambi; on earth I set staff; in sky I set up antelope." Kijandala-midi, when he heard this, ran away.

They arrive in midst of bush.[326] Sudika-mbambi tells the four Kipalendes: "Let us build here in order to fight the Ma-kishi." They go for the poles. Sudika-mbambi cut one pole: they all cut themselves. He tied one pole: they all tied themselves.

They come to erecting. Sudika-mbambi takes up a pole; he gives it Kipalende, who erects house on rock, saying: "Take." The

uatambula o disoko; u di kuba ku ditadi: kî di ẋikina. Ua di kubu dingi: kî diẋikina. O Sudika-mbâmbi uxi: "Eie uambele kiki, uxi 'ngikuba 'nzo ku ditadi;' ua i lembua?"

O Sudika-mbâmbi uatungu o jinzo. Jinzo jabu. Azekele.

Kuaki mu kimene,[327] o Sudika-mbâmbi uxi: "Tui'enu mu lua o makixi." Buaxala Kipalende kimoxi, kia kusonga kuinii dia hunia; uambata Ipalende itatu. Abiẋila ku makixi. Ala mu loza.

O ku bata, ku axala Kipalende kimoxi, kuëza kakulakaji ka muhatu ni mulaul'ê ua muhatu. Uasange Kipalende, uxi: "Tu di ẋine. Ha ua ngi ẋini,[328] usakana ni mulaul' ami." A di kuata. Kipalende a mu ẋini. O kakulakaji uazangula ditadi; ua di jika[329] Kipalende. Kakulakaji uai'ê.

O Sudika-mbâmbi uamono kuma Kipalende a mu jika. Uambela o Ipalende itatu, uxi: "O muku'enu a mu jika." O Ipalende ëxi: "Sudika-mbâmbi, uazuela makutu. Etu tuala dikanga; eie uamono kiebi kuma a mu jika?" Kuala Sudika-mbâmbi uxi: "Kidi muene."

Azumbuka mu loza. Exi: "Tui' enu ku bata." Abiẋila; asanga Kipalende a mu jika. O Sudika-mbâmbi uxi: "Nga mi tangela kiebi?" O Ipalende ixi: "Kidi."

A mu jikula o ditadi, ëxi: "Ihi ia ku bange kiki?" O Kipalende uxi: "O kakulakaji ka muhatu këjile ni mulaul' ê, uxi: 'Tu di ẋine. Eie, ha ua ngi ẋini, usakana ni mulaul' ami.' Eme nga di kuatele n'ê. Muene ua ngi ẋini." Aku' â a mu olela, ëxi: "O muhatu, muene ua ku ẋini?" Azekele.

Kimenemene, Sudika-mbâmbi uxi: "Tui' enu ku ita." Buaxala Kipalende kiengi. Abiẋila ku ita. Ala mu loza. O ku bata, ku axala o Kipalende, kakulakaji këza ni mulaul' ê, uxi: "Tu di ẋine." O Kipalende uxi: "Kiauaba." A di kuata. O kakulakaji uaẋini o Kipalende. Ua mu jika ku ditadi.

Sudika-mbâmbi uëjía kiá kuma Kipalende a mu jika. Uambela akuâ: "O mukuenu a mu jika." "Tui' enu ku bata." Abiẋila; a mu jikula o ditadi, ëxi: "Ihi ia ku bange kiki?" Uxi: "Mazá, kakulakaji, ki abange mukuetu, n' eme uê kiene." Azekele.

Kuaki mu kimenemene, azangula; aia ku ita. Buaxala Kipalende kiengi. Ala mu loza. Kunu, ku axala Kipalende, o kakulakaji këza. Uasange Kipalende, uxi: "Tu di kuate. Eie, ha ua ngi ẋini, usakana ni mulaul' ami." A di kuata. O kakulakaji uaẋini Kipa-

Kipalende takes the pole; he erects it on the rock: it will not (stand). He erects it again: it will not (stand). Sudika-mbambi says: "Thou didst speak thus, saying: 'I erect a house on rock;' thou givest it up?"

Sudika-mbambi built the houses. The houses are finished. They slept.

It dawns in morning, Sudika-mbambi says: "Let us go to fight the Ma-kishi!" There remained one Kipalende, (he) of carving ten clubs; he takes along three Kipalendes. They arrive at the Ma-kishi's. They are firing.

At home, where remained one Kipalende, there came an old woman with her granddaughter. She found Kipalende, says: "Let us fight! If thou beatest me, thou shalt marry with my granddaughter." They fight. Kipalende is beaten. The old woman lifted a stone; she laid it upon [329] Kipalende. The old woman went away.

Sudika-mbambi saw that Kipalende was under stone.[330] He tells the three Kipalendes, saying: "Your companion is under stone." The Kipalendes say: "Sudika-mbambi, thou tellest untruth. We are far off; thou sawest how, that he was under stone?" Then Sudika-mbambi says: "Truth indeed."

They stop firing. They say: "Let us go home!" They arrive; they find Kipalende under stone. Sudika-mbambi says: "I told you how?" The Kipalendes say: "Truth."

They remove the stone from him; they say: "What has done this to thee?" Kipalende says: "An old woman came with her granddaughter, saying: 'Let us fight. Thou, if thou beatest me, thou shalt marry with my granddaughter.' I fought with her. She has beaten me." The others laugh at him, saying: "A woman, she has beaten thee?" They slept.

Morning, Sudika-mbambi says: "Let us go to the war!" There remained another Kipalende. They arrive at the war. They are firing. At home, where the Kipalende stayed, the old woman came with her granddaughter, saying: "Let us fight!" Kipalende says: "Well." They struggle. The old woman has beaten the Kipalende. She weights him down with a stone.

Sudika-mbambi knows already that Kipalende is under stone. He tells the others: "Your companion is under stone." "Let us go home!" They arrive; they lift the stone off him, saying: "What has done thee this?" He says: "Yesterday, the old woman, as she did to our comrade, so to me also the same." They slept.

It dawns in morning, they start, go to the war. There remained another Kipalende. They are firing. Here, where a Kipalende stayed, the old woman comes. She found Kipalende, said: "Let us fight! Thou, if thou beatest me, thou shalt marry with my grand-

lende; ua mu jika ku ditadi. Uai' ê.

O Sudika-mbâmbi ua k'ijía kiá. Uambela akuâ: "Tui'enu ku bata. Muku'enu a mu jika." Abixila ku bata. A mu jikula o ditadi, ëxi: "Ihi ia ku bange kiki?" Uxi: "O kakulakaji, ki abange aku' etu, n'eme kiene." Azekele.

Kimenemene, Sudika-mbâmbi uxi: "Tui'enu ku ita." Buaxala Kipalende kimoxi. Abixila ku makixi. Ala mu loza.

O ku bata, ku axala Kipalende, o kakulakaji këza, uxi: "Tu di kuate. Eie, ha ua ngi xini, usakana ni mulaul' ami." A di kuata. Kakulakaji uaxini Kipalende; ua mu jika.

O Sudika-mbâmbi, ku ai, uëjía kiá. Uxi: "Tui'enu ku bata. Muku'enu a mu jika." Azumbuka mu loza. Ku makixi kuaxala sanzala imoxi. Abixila ku bata. Ajikula o Kipalende. Azekele.

Kuaki, o Sudika-mbâmbi uxi: "Mazá, kuaxala sanzala imoxi. Enu, Ipalende iuana, ndenu kàlozienu. Eme, lelu, ngixala." Ai mu loza.

O ku bata, ku axala Sudika-mbâmbi, kakulakaji këza, uxi: "Tu di xine. Eie, ha ua ngi xini, usakana ni mulaul' ami." A di xina; kakulakaji a mu xini. O Sudika-mbâmbi uajib' o kakulakaji; uaxala ni mulaul' ê.

O mon'a muhatu uxi: "Lelu ngabana mueniu;[881] mukonda o kuku etu ua ngi jikidile m'o'nzo ia ditadi, kî ngizunge. Lelu tuanda kusakana kiá ni Sudika-mbâmbi." Iú uaxikina. O Ipalende iëza, ixi: "Makixi lelu abu." O Sudika-mbâmbi uxi: "Kiauaba." Akal' â.

O Ipalende iuana iala mu ta pungi ia kujiba Sudika-mbâmbi, ëxi: "Mon'a ndenge ua tu tundu. Tu mu jiba kiebi?" Akandele dikungu boxi. Azale-bu o ngandu[882] ni dixisa. A mu ixana. Exi: "Xikama boba." Uaxikama; uakuzuka mu dikungu; a mu vumbika. Ene axala ni muhatu.

O ku bata, ku atundile, kuaxala ndenge ê Kabundungulu. Uakondoloka ku xilu dia 'nzo; utala o kilembe kia kota diê: kialela.[883] Uxi: "O kota diami, ku aii, uandala kufua." Ua ki tabela o menia; kiabuingita.

O dikota, Sudika-mbâmbi, ki akuzuka mu dikungu, koko uakutuka mu njila; uala mu kuenda.

Ubixila mu kaxi ka njila; uasange kakulakaji, kala mu dima ni mutue; o mbunda uëbake mu kilembeketa.[884] O Sudika-mbâmbi

daughter." They fight. The old woman has beaten Kipalende; she weights him down with a stone. She goes away.

Sudika-mbambi, he knows it at once. He tells the others: "Let us go home! Your comrade is shut down." They arrive at home. They lift the stone off him, saying: "What has done this to thee?" He says: "The old woman, what she did to our comrades, (she did) to me the same." They slept.

Morning, Sudika-mbambi says: "Let us go to the war!" There stayed one Kipalende. They arrive at the Ma-kishi's. They are firing.

At home, where Kipalende stayed, the old woman comes, says: "Let us fight! Thou, if thou beatest me, shalt marry with my granddaughter." They fight. The old woman beats Kipalende; she weights him down.

Sudika-mbambi, where he went, knows at once. Says: "Let us go home! Your comrade is weighted down." They stop firing. At the Ma-kishi's there was left one village. They arrive at home. They free Kipalende. They slept.

It dawns, Sudika-mbambi says: "Yesterday, there was left one village. You, four Kipalendes, go ye to fire (guns). I, to-day, shall stay behind." They went to fire.

At home, where stayed Sudika-mbambi, the old woman comes, says: "Let us fight! Thou, if thou beatest me, shalt marry with my granddaughter." They fight; the old woman is beaten. Sudika-mbambi killed the old woman; he remained with her granddaughter.

The young woman says: "To-day I got life; for my grandmother used to shut me up in house of stone, that I (should) not go about. To-day, we will marry now with Sudika-mbambi!" He assented. The Kipalendes come, say: "The Ma-kishi to-day are finished." Sudika-mbambi says: "Well." They live on.

The four Kipalendes are making a plot for killing Sudika-mbambi, saying: "A child has surpassed us. We shall kill him how?" They dug a hole in the ground. They spread on a mat and a mat.[882] They call him. They say: "Sit down here." He sat down; dropped into the hole; they covered him up. They stayed with the woman.

At home whence he came, there stayed his younger, Kabundungulu. He goes round to the back of the house; looks at the life-tree of his elder; it is withered. Says: "My elder, where he went, is going to die." He pours water on it; it grows green.

The elder, Sudika-mbambi, when he dropped into the hole, there he found a road; he is walking.

He arrives in midst of road; he finds an old woman, who is hoeing with the head (part); the lower (extremity), she kept it in the

uabele o kakulakaji o muania: "Kuku etu, muani' ó!" O kakulakaji uataia: "Muania iú, mulaul' ami." O Sudika-mbâmbi uxi: "Ngi dikise o njila." O kakulakaji uxi: "Mulaul' ami, tata, ngi dimine-ku hanji, ngu ku dikise o njila." Sudika-mbâmbi utambula o ditemu; ua mu dimina. Kakulakaji uxi: "Ngasakidila. Zá, ngu ku idike [335] o njila. Di tele njila ifii iofele, k' u di tele njila ionene; ujimbidila. [336] Manii ki uanda kubixila bu kanga dia na Kalunga-ngombe, uambata mudingi ua ndungu [337] ni mudingi ua ndunge."

O Sudika-mbâmbi uaxikina; uakuata mu njila; uabixila bu kanga dia na Kalunga-ngombe. O imbua ia na 'Alunga-ngombe ia mu bozela. Muene uëbazela; iabokona mu o'nzo iâ. Muene a mu zalela mu kijima. Kumbi diafu. A mu kundu. [339] Uxi: "Ngëza mu sakana ni mon' a na 'Alunga-ngombe." Kalunga-ngombe uxi: "Kiauaba. Eie usakana mon' ami, uila mudingi ua ndungu ni mudingi ua ndunge."

O Sudika-mbâmbi a mu telekela kudia mu ngoloxi. Muene uavu-ngunuine, utala: dikolombolo dia sanji ni ngalu [340] ia funji. Uaza-ngula o dikolombolo; uabake moxi a hama. [341] Uanomona xitu iê; iene i adila o funji. Ubixila mu kaxi ka usuku; uivua mu sanzala: "Nanii uajiba o dikolombolo dia ngene? dia na 'Alunga-ngombe?" O dikolombolo ditaia moxi a hama: kokolokué!

Kuma kuaki. O Sudika-mbâmbi uxi: "Na 'Alunga-ngombe, ngi bane kiá mon' é ua muhatu." Na 'Alunga-ngombe uxi: "Mon' ami a mu ambata kuala Kinioka kia Tumba. Ndé kà mu tambule-ku."

O Sudika-mbâmbi uazangula; ubixila bu kanga dia Kinioka, uxi: "O Kinioka uai kuebi?" O muhatu ua Kinioka uxi: "Uai mu loza." Sudika-mbâmbi ukinga katangana kofele. Utala jinzeu [342] ji jiza. Sudika-mbâmbi ua ji beta. Kuëza kisonde; ua ki beta. Kuëza jiniuki; [343] ua ji beta. Kuëza madimbuende; ua a beta. Kuëza mutue ua Kinioka; uöbatula. Kuëza mutue uengi; uöbatula uê. Kuëza mutue uengi, uabatula o ndende ia Kinioka; uabatula o mutue. Kuëza mutue uengi; uabatula o mutue ua 'mbua ia Kinioka; uabatula o mutue ua Kinioka. Kuëza mutue uengi; uabatula o dihonjo dia Kinioka; uabatula o mutue. Kinioka uafu.

O Sudika-mbâmbi uabokona m' o'nzo ia Kinioka. Uasange o mon' a Kalunga-ngombe, uxi: "Tui'enu. Pai enu ua ku tumu." Abixila bu kanga dia na 'Alunga-ngombe, uxi: "Mon' é iú."

Na 'Alunga-ngombe uxi: "Ngi jibile Kimbiji kia malenda a ngandu, [344] uala ku ngi kuatela o jihombo ni jingulu." O Sudika-mbâmbi uxi: "Beka diletá [345] dia ngulu." A mu bana-diu. Ua di te

shade.[884] Sudika-mbambi gave the old woman the day: "My grandmother, warm there!" The old woman responds: "Heat of day (is) here, my grandson." Sudika-mbambi says: "Show me the road." The old woman says: "My grandson, sir, hoe for me a little, please, that I show thee the way." Sudika-mbambi takes the hoe; he hoed for her. The old woman says: "I thank. Come, let me show thee the way. Take this narrow path, do not take the wide path; thou wouldst go astray.[886] But when thou art going to arrive outside of na Kalunga-ngombe's, thou shalt carry a jug of red-pepper[887] and a jug of wisdom."

Sudika-mbambi assents; he takes the road; he arrives outside of na Kalunga-ngombe's. The dog[888] of na Kalunga-ngombe barks at him. He scolds it; it enters their house. They spread for him[888] in guest-house. The sun is set. They have saluted him.[889] He says: "I came to marry with the daughter of na Kalunga-ngombe." Kalunga-ngombe says: "Well. Thou shalt marry my daughter, (if) thou hast a jug of red-pepper and a jug of wisdom."

Sudika-mbambi, they cook for him food in the evening. He uncovered (it), looked; a cock and a basket[840] of mush. He took out the cock; he kept (it) under bed. He takes his own meat; that he eats with the mush. He arrives in midst of night; he hears in the village: "Who has killed the cock of another? of na Kalunga-ngombe?" The cock answers under the bed: "Kokolokué!"

Day breaks. Sudika-mbambi says: "Na Kalunga-ngombe, give me now thy daughter." Na Kalunga-ngombe says: "My daughter was carried away by Kinioka kia Tumba. Go and rescue her!"

Sudika-mbambi starts; he arrives outside of Kinioka's, says: "Kinioka is gone where?" The wife of Kinioka says: "He has gone shooting." Sudika-mbambi waits a while. He sees driver-ants;[842] here they come. Sudika-mbambi he beats them. There comes the red-ant; he beats them. There come the bees; he beats them. There come the wasps; he beats them. There comes a head of Kinioka; he cuts it off. There comes another head; he cuts it, too. There comes another head; he cuts the palm-tree of Kinioka; cuts the head. There comes another head; he cuts the head of the dog of Kinioka; cuts the head of Kinioka. There comes another head; he cuts the banana-tree of Kinioka; he cuts the head. Kinioka is dead.

Sudika-mbambi enters into the house of Kinioka. He finds the daughter of Kalunga-ngombe, says: "Let us go! Thy father sent for thee." They arrive outside of na Kalunga-ngombe's, says: "Thy daughter is here."

Na Kalunga-ngombe says: "Kill me Kimbiji kia Malenda a Ngandu,[844] who keeps catching my goats and pigs." Sudika-mbambi says: "Bring a suckling of pig." They give him it. He puts it

mu nzolo;[346] uatakula mu menia. O Kimbiji uiza mu tambula; uaminia o ngulu. Sudika-mbâmbi umateka o kusunga; ua di bale mu menia. O Kimbiji kia malenda a ngandu ua mu minia.

O ku bata, ku axala ndenge ê Kabundungulu, ujinguluka ku xilu dia 'nzo mu tala o kilembe. O kilembe kiakukuta; uxi: "Kota uafu. Ngikaiela ku ai kota diami."

Uakutuka mu njila, mu aii kota diê. Ubixila ku bata dia kota diê; usanga o Ipalende; uxi: "Kota diami uai kuebi?" O Ipalende ixi: "Maniï." O Kabundungulu uxi: "Enu nua mu jiba. Fukununenu o mbila." A i fukununa.

Kabundungulu uakuzuka; uakutuka mu njila, mu abitile kota diê. Usanga o kakulakaji, kala mu dima ni mutue, mbunda iala mu kilembeketa. Uxi: "Eie, kakulakaji, ngi dikise o njila, i endela kota diami." O kakulakaji ua mu londekesa o njila.

Ubixila bu kanga dia na 'Alunga-ngombe, uxi: "Kota diami uebi?" O na 'Alunga-ngombe uxi: "Kimbiji kia mu minia." Uxi: "Ngi bane ngulu." A mu bana-iu. Ua i te ku nzolo. Uatakula mu menia. Kimbiji uaminia o nzolo. Kabundungulu uëxana o mundu pala kusunga o Kimbiji. A mu sungu; uëza ku kanga.

Kabundungulu uanomona poko iê; uatandula Kimbiji. Usanga o ifuba ia kota diê; ua i bongolola. Uxi: "Kota diami, balumuka." Sudika-mbâmbi uabalumuka. Ndenge uxi: "Tui'etu kiá, kota diami." O Sudika-mbâmbi, na 'Alunga-ngombe ua mu bana mon' ê.

Akutuka mu njila. Abixila bu dikungu, bu afila Sudika-mbâmbi. Mavu ala mu budijika.[347] Atubuka ku kanga. Asanga o Ipalende iuana. A i kaia. Akal' â. O ndenge uxi: "Kota diami, ngi bane muhatu umoxi; mukonda uala ni kiiadi." O dikota uxi: "Kana; mukaji ami, eie u pange ami, k' utené ku mu sakana."

O dikota, ki aia mu nianga, o ndenge uiza mu o'nzo ia kota diê ni kuzuelesa ahatu a kota diê. O dikota uatundu mu nianga, ubixila m' o'nzo. O muhatu uê ua mu tangela: "O ndenge é uala mu kuiza mumu mu tu zuelesa."

O dikota, ki ëvile kiki, kia mu ibila. A di kuata jimvunda, o dikota ni ndenge ê. A di beta; amesena ku di jiba. Kana mutu uatena kujiba mukuâ. A di tela o jifalanji; kana jatu. Kia a kumu. O dikota, Sudika-mbâmbi, boxi uta o mbamba, bulu usudika mbâmbi, uia mu tunda. Ndenge ê, Kabundungulu ka muxi ua lukula, mbua iê idia ndende, o kimbundu kiê kikambula ngombe, uia mu luiji.

Kiene, kota ni ndenge a di kuatelele ahatu; iá amuangana.

on hook;[346] he casts into the water. Kimbiji comes to take; he swallows the pig. Sudika-mbambi begins to pull; he tumbles into the water. Kimbiji kia Malenda a Ngandu swallows him.

At home, where his younger Kabundungulu stayed, he goes around to back of house to see the kilembe. The kilembe is dry; he says: "(My) elder is dead. I will follow where my elder went."

He enters the road, where his elder went. He arrives at house of his elder; he finds the Kipalendes; says: "My elder, he went where?" The Kipalendes say: "We don't know." Kabundungulu says: "You have killed him. Uncover the grave." They uncover it.

Kabundungulu gets in; he strikes the road, on which his elder passed. He finds the old woman, who is hoeing with the upper body, the lower is in the shade. He says: "Thou, old woman, show me the way, which my elder walked." The old woman shows him the way.

He arrives outside of na Kalunga-ngombe's, says: "My elder, where (is he)?" Na Kalunga-ngombe says: "Kimbiji has swallowed him." He says: "Give me a pig." They give him it. He put it on hook. He casts into the water. Kimbiji swallows the hook. Kabundungulu calls the people to pull (out) Kimbiji. They pull him; he comes on dry land.

Kabundungulu takes his knife; he cuts open Kimbiji. He finds the bones of his elder; he gathers them. Says: "My elder, arise!" Sudika-mbambi arises. The younger says: "Let us go now, my elder." Sudika-mbambi, na Kalunga-ngombe gives him his daughter.

They take the path. They arrive at the hole where Sudika-mbambi died. The ground is crackling. They get out on earth. They find the four Kipalendes. They drive them away. They live on. The younger says: "My elder, give me one woman, for thou hast two." The elder says: "No. My wife, thou my brother, canst not marry her."

The elder, when he went hunting, the younger comes into the house of his elder to entertain the wives of his elder. The elder left the hunting, arrives in the house. His wife tells him: "Thy younger keeps coming here to make love to us."

The elder, when he heard this, it displeased him. They begin to quarrel, the elder and his younger. They strike each other; they want to kill each other. No one can kill the other. They thrust (at) each other their swords; they don't cut. They get tired of it. The elder, Sudika-mbambi, on ground he sets the staff, in sky he sets up antelope, goes to the East. His younger, Kabundungulu of wood of lukula, his dog eats palm-nuts, his kimbundu devours a bull, goes to the West.

Thus the elder and the younger quarrelled about women; then

Kiaxalela kala kiki: o mvula ki inuma, o dikota, uaia mu tunda; o mvula iamukuâ, itaia, ndenge ê, iaia mu luiji.

Tuateletele o musoso uetu. Mahezu.

VI.

NGANA SAMBA NI MAKIXI.

Tuateletele kasabu.[348] Atu atunga, asoma. Kixibu[349] kiëza; ëxi: "Tuie mu ximika kitumba."[350] Ahetu ni mala a di bongolola. O mala ajiba jixitu; o ahetu ala mu kanda jipuku.[351] O mundu uene uoso uai kiá ku bata. Mu kitumba muaxala kahatu kamoxi; ualanduka ni kukanda o puku ia dixinji.[352]

O ki ala mu kanda, dikixi di diza; dia mu sange. O dikixi ha u mu ambela, uxi: "Eie, kahatu, ua ngi uabela." Muene, ki amona o dikixi, uoma ua mu kuata; mukonda makixi adia atu. O dikixi ua mu ibula: "Jina dié, nanii?" O kahatu uxi: "Eme Samba." O dikixi uxi: "Zá; tuie ku bata. Uëza ni nanii?" O kahatu ha uimba o kamuimbu:

"Tuakandele kazenze — ku mulenga;
Tuakandele kazenze — ku mulenga.
Baku'etu bakuata kuinii — ku mulenga;
Eme ngakuata kamue — ku mulenga,
Ku muleng'é! — ku muleng'é![353]

O dikixi uolela, uxi: "O kamuimbu, ku uëmbi, ka ngi uabela. Zá, tuie ku bata." Akutuka mu njila.

O kahatu, ku bata, ku atundu, aku'â a mu sotele; k' amoneka. Exi: "Samba uajimbidila."

O dikixi, ki abixila n'ê ku bata diê, uatangele o makixi n' aku' â:[354] "Eme ngëza ni kahatu, uala mu kuimba kamuimbu ka mbote." Aku'â ëxi: "A k' ëmbe hanji." Muene ua mu ixanene: "Samba, zá; imba o kamuimbu ketu." Uxi:

"Tuakandele kazenze — ku mulenga;
Tuakandele kazenze — ku mulenga.
Baku'etu bakuata kuinii — ku mulenga;
Eme ngakuata kamue — ku mulenga;
Ku muleng'é! — ku muleng'é!

Aku'â olela; ëxi: "Kauaba." Akal' â.

Ki abange kitangana, makixi n'akuâ ala mu longesa o mukua-kahatu; ëxi: "Tu mu die; kizúa uleng'ê." O muene, dikixi, uxi: "Nguami; ngu mu sakana."

parted. It remained like this: The storm when it thunders (is) the elder, who went to the East; the other thunder, that responds, (is) his younger, who went to the West.

We have told our story. The end.

VI.

NGANA SAMBA AND THE MA-KISHI.

We often tell a little story. People built, dwelt. The dry season came, they said: "Let us go to burn the prairie." Women and men gather themselves. The men kill the game; the women are digging (after) rats.[351] The people indeed all have already gone home. In the prairie there remained one little woman; she tarried in digging for a dixinji-rat.[352]

While she was digging, a Di-kishi came (that way); he found her. The Di-kishi then tells her, saying: "Thou, little woman, thou pleasest me." She, when she saw the Di-kishi, fear took her; because the Ma-kishi eat men. The Di-kishi asks her: "Thy name, which?" The little woman says: "I am Samba." The Di-kishi says: "Come, let us go home. Thou camest with whom?" The little woman then sings the little song:

"We dug crickets — in plantation;
We dug crickets — in plantation.
The others caught ten — in plantation;
I caught one — in plantation.
In plantation! — in plantation!"[353]

The Di-kishi laughed, said: "The little song, which thou hast sung, it pleases me. Come, let us go home!" They take the road.

The girl, at home, whence she came, the others sought her; she appeared not. They said: "Samba is lost."

The Di-kishi, when he arrived with her at his home, he told the other Ma-kishi: "I have come with a girl, who is singing a good little song." The others say: "Let her sing it again." He called her. "Samba, come; sing our little song." She sings:

"We dug crickets — in plantation;
We dug crickets — in plantation.
Our people caught ten — in plantation;
I caught one — in plantation.
In plantation! — in plantation!"

The others laughed, saying: "It is nice." They lived on.

After spending a time, the other Ma-kishi begin to persuade the man of the woman, saying: "Let us eat her; one day she will run away." He, the Di-kishi, said: "I will not; I will marry her."

Ua mu tungila inzo; uabokona. Ki abanga ku mivu, uavuala n'ê ana atatu a mala. Kizu' eki, o makixi a di ongolola[355] bu kanga; ala mu ta pungi, ëxi: "Mungu tudia kana kamoxi." O tuana tuëvu; tuai, tuatangela manii â, tuxi: "Ala mu tu ta kikutu kia ku tu jiba." O tuana, majina mâ: o dikota, Ngunda; o kadi,[356] Kadingu; o katatu, Papa. Azekele.

Mu kimenemene o muhatu uxi: "Ngala mu kata; kî ngitena kuia mu mabia mu dima." O munume ê ua mu ambelele: "Xala; lelu[357] ngu 'u sanga." Mundu uoso uai mu mabia.

O Samba ki atale bu bata kana-bu mutu, buaxala tuana tua ndenge, ualongele o imbamba iê ni jimbutu jê joso; uazangula. Uatuamekesa[358] o tuana tuê tuiadi; o ndenge u mu ambata ku ema. Akutuka mu njila.

O tuana tua makixi tuala mu ia mu kuixana munume a Samba, tuxi: "Samba, iú ualenge." O munume a Samba uazumbukile lusolo; ubixila m' o'nzo: Samba uai.

Uakuata mu njila, mu abiti Samba. U mu mona uala mu bita dikanga. Ukala mu mu ixana, uxi ni kuimba:

"Ngi xile Ngunda;
Kadingu, ndé n'ê.
Ngi xile Ngunda;
Kadingu, ndé n'ê.
Ngi xile Ngunda;
Kadingu, ndé n'ê."[359]

O muhatu uëmbile uê:

"Ngunda mona;
Kadingu mona;
Papa, Ngunda,
Kadingu, tui' etu."

O Samba uazangula kitutu kia mbala; ua ki takula boxi. O munume ê uabixila-bu; uasange o mbala boxi. Uala mu nona ni kuimba:

"Nonon'ó! Kidima, kelekexi."[360] (Luiadi.)

O mbala iabu. Uzanguka ni kuimba dingi:

"Ngi xile Ngunda;
Kadingu, ndé n'ê." (Luiadi.)

O muhata uavutuile ni kuimba uê:

"Ngunda mona;
Kadingu mona.
Papa, Ngunda,
Kadingu, tui' etu."

He built her a house; she entered. After some years had passed, she had begotten with him three male children. One day the Ma-kishi gather themselves outside; they are making a plot, saying: "To-morrow we will eat one child." The children heard; went, told their mother, saying: "They are making a plot to kill us." The children, their names: the eldest, Ngunda; the second, Kadingu; the third, Papa. They slept.

In the morning, the woman said: "I am sick; I cannot go to the fields to hoe." Her husband said to her: "Stay (here); to-day I 'll find thee (again)." The people all went to the fields.

Samba, when she saw (that) in the village there was nobody; there are (only) little children, she packed all her things and all her seeds; she started. She makes go ahead her two children, the baby she carries it on back. They enter the road.

The children of the Ma-kishi are going to call the husband of Samba, saying: "Samba, she has run away." The husband of Samba left work quickly; he arrived at the house: Samba is gone.

He takes the path, where Samba passed. He sees her passing afar off. He begins to call her, saying and singing:

"Me leave Ngunda;
Kadingu, go with him.
Me leave Ngunda;
Kadingu, go with him.
Me leave Ngunda;
Kadingu, go with him."[859]

The woman sang too:

"Ngunda (is) a child;
Kadingu is a child;
Papa, Ngunda,
Kadingu, let us go."

Samba took up a cracked calabash of millet; she threw it on the ground. Her husband arrived there; he found the millet on the ground. He is picking up and singing:

"Pick, pick up! A fruit, don't waste it." (Repeat twice.)

The millet is finished. He starts, singing again:

"Me leave Ngunda;
Kadingu, go with him." (Repeat twice.)

The woman replied singing also:

"Ngunda is a child;
Kadingu is a child.
Papa, Ngunda,
Kadingu, let us go!"

Samba utakula boxi kitutu kia ukoto.[361] O munume ê uabixila-bu; uala mu nona ni kuimba:

"Nonon'ó! Kidima, kelekexi." (Luiadi.)

O ukoto uabu. Ukuata mu kaiela ni kuimba:

"Ngi xile Ngunda;
Kadingu, ndé n'ê." (Luiadi.)

O muhatu utambujila, uxi:

"Ngunda mona;
Kadingu mona.
Papa, Ngunda,
Kadingu, tui' etu."

Uatakula boxi kitutu kia luku. O dikixi uabixila-bu; ukuata mu nona ni kuimba:

"Nonon'ó! Kidima, kelekexi." (Luiadi.)

O luku luabu. Ukuata mu kaiela. O Samba uabixila ku ngiji ia dikota. Uazauka n'an' ê kitatu. O dikixi ki abixila ku ngiji, uasange o ngiji iëzala; k'atena kuzauka.

O muhatu uabixila ku bata, ku atundile. Ki a mu mona bu bata, ëxi: "Samba uëza. Tuafikile, tuxi 'uafu.' Uendele kuebi?" Muene uazuelele, uxi: "Dikixi dia ng' ambetele. Muene ngavuala n'ê ana atatu: o iú Ngunda; o iú Kadingu; o ndenge Papa. Eme ngalenge ami." O ndandu jê ja mu tambuluile, ha a mu jibila hombo.

O dikixi, ki avutukile ku bata diâ, aku'â a mu olela, ëxi: "Tua ku ambelele, kuma 'tu mu die; kizúa uleng'ê;' eie uxi: 'nguami.' O kiki mukaji é ualenge ê n' an' enu." O muene uavutuile: "Aba, eme ngibanga kiebi?"

Sabu iabu. Mahezu.

Samba throws down a calabash of sesamum. Her husband arrives there; he is picking up and singing:

"Pick, pick up! A fruit, don't waste it." (Repeat twice.)

The sesamum is finished. He resumes pursuing and singing:

"Me leave Ngunda;
Kadingu, go with him." (Repeat twice.)

The woman answers, saying:

"Ngunda is a child;
Kadingu is a child.
Papa, Ngunda,
Kadingu, let us go!"

She throws down a calabash of Eleusine. The Di-kishi arrives there; begins to pick up, singing:

"Pick, pick up! A fruit, don't waste it." (Repeat twice.)

The Eleusine is finished. He begins to pursue. Samba arrives at a large river. She crosses with her three children. The Di-kishi, when he arrived at the river, he found the river full; he could not cross over.

The woman arrived at home, whence she had come. When they saw her in the village, they said: "Samba has come! We thought, saying, 'she is dead.' — Where wentest thou?" She spoke, saying: "A Di-kishi carried me away. He, I begat with him three children: this one (is) Ngunda; this one (is) Kadingu; the youngest (is) Papa. I ran away." Her kindred received her, and for her killed a goat.

The Di-kishi, when he returned to their home, the others laughed at him, saying: "We had told thee, saying: 'Let us eat her; one day she will run away;' thou didst say, 'I will not.' Now thy wife has run away with your children!" He returned: "Well, what shall I do?"

The story is finished. The end.

VII.

AN' A AHETU NI MAKIXI.

Ngateletele minzangala ia an' a ahetu kitatu, atonokene ukamba ni makixi.

Ahetu ênе mu ia ku makamb' â a makixi izúa ioso. Bu kaxi kia sanzala i' an' a ahetu ni ia makixi bala dikanga.

Kizu' eki, an' a ahetu ëxi: "Ku makamb' etu, ki tuênе mu ia-ku, mungu tuia-ku." Azekele. Kuaki, ëxi: "Tui' enu." A di ongola kitatu kiâ. Bala muku'â umoxi, uala ni kandenge kê ka muhatu, këxi: "Uami ngiia; ku muênе mu i' enu, izúa ioso, kuene-hi?" Makota ëxi: "Nguetuetu." [362] Kandenge uxi: "Uami ngiia." Makot' ëxi: "Bu kaxi bala ngiji ia dikota; k'utena kuzauka." Kandenge uxi: "Katé ngaii." [363] Makota aiadi ambela muku'â, uavu ndenge ê, ëxi: "Etu nguetuetu kuia ni mon'a ndenge." Kota diê ua mu kuata; ua mu beta, uxi: "Aku'etu a di tunu â." Asuluka. Kandenge uala mu ku a kaiela ni malusolo. Abixila mu njila; kandenge ua a kuata. Makota asakuka ku ema; a mu tala iú uiza. Exi: "Eie, mon' a kimi, uajijila-hi? A ku beta kiá; hanji uiza? Tui' etu kiá."

Akuata mu njila; abixila ku ngiji; azauka. Enda dikanga; abixila bu sanzala ia makamb'â a makixi. Makamb'â a a zalela. Ngoloxi iëza; a a telekela kudia; adi.

O makixi lelu ate pungi ia kujiba an'a ahetu pala ku a dia. Eza mu kusungidisa [364] o an' a ahetu; asungila; atubuka. An' a ahetu axala kiuana kiâ m'o'nzo. Mundu uoso uazeka kiá; an'a ahetu azeka, o makota atatu. O kandenge, mu mesu mua mu kala xixi.

Kitangana, uivua bu kanga bu muelu ua 'nzo, i a a zalela, makixi atula. Muene ua di xiba hudi; uoma ua mu kuata. Uivua dingi, makixi ala mu kuibula m'o'nzo: "Ngingi, ngingi, muazeka kadia?" Kana ka muhetu kala mu xingeneka ni muxima, uxi: "Baba ngibanga kiebi? Ngimba muimbu uahi?" Dikixi dixi dingi: "Ngingi, ngingi, muazeka kadia?" [365] Kana ka muhetu kajimi tubia bu jiku; kakala mu tambujila;

> "Tuazeka; tuazekele-ku;
> Muxima ku 'inganga
> Kia ngang' a njila,
> Mbambi é! kuma nguiii.

VII.

THE GIRLS AND THE MA-KISHI.

I will tell of youths, young women, three, who played (at) friendship with the Ma-kishi.

The girls used to go to their friends, the Ma-kishi, all days. In the middle (between) the village of the young women and that of the Ma-kishi there is distance.

One day, the young women say: "To our friends, as we are wont to go, to-morrow we will go." They slept. It dawned, they say: "Let us go." They gather, the three of them. There is one of them, who has a little sister, a girl, who says: "I, too, will go; where you always go, all days, what is there?" The elders said: "We won't."[362] The child said: "I, too, will go." The elders said: "In middle there is a large river; thou canst not cross over." The child said: "Until I have gone."[363] The two elders said to the other, who owned the young sister: "We will not go with a child." Her elder caught her; she beat her, saying: "The others have refused." They go away. The child is following them in haste. They stop on the road; the child overtakes them. The elders turn back; they see it is coming. They say: "Thou, child, thou art obstinate, why? They have beaten thee already; yet thou comest? Let us go now."

They take the path; arrive at the river; cross it. They walk far; arrive at the village of their friends, the Ma-kishi. Their friends spread (mats) for them. The evening comes; they cook for them food; they eat.

The Ma-kishi to-day had made a plot to kill the young women, to eat them. They come to have a chat[364] with the girls; having chatted, they go out. The girls remain, the four of them, in the house. All the people are already asleep; the girls are asleep, the three elders. The child, in her eyes there is wakefulness.

A while, she hears outside, at the door of the house, where they stayed, the Ma-kishi have come. She keeps quiet, hush! fear has taken her. She hears again the Ma-kishi are asking into the house: "You, you, are you asleep now?"[365] The little girl is thinking in her heart, saying: "How shall I do now? I shall sing what song?" A Di-kishi said again: "You, you, are you asleep now?" The little girl put out the fire in fire-place; she begins to sing in response:

"We are in bed; are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!

Nzala ué! kuma nguiii.
Huina ué! kuma nguiii.
Jimue ué! kuma nguiii."[866]

Makixi amuangana bu kanga; aii mu takana o makudia n'abane a di tende[867] o nzala. Kitangana, atula ni mbinda ia ualua, ni funji. Abana o kana; kana katambuila bu mbandu a muelu. Makixi ëxi: "O ki adia n'ëkuta o mona, uia ku kilu; etu ni tuijía ku a jiba." Kana katambula imbamba; ka i bake. Kitangana, uivua dingi:

"Ngingi, ngingi, muazeka kadia?"

Kana këxi:

"Tuazeka, tuazekele-ku;
Muxima ku 'inganga
Kia ngang' a njila,
Mbambi é! kuma nguiii.
Nzala ué! kuma nguiii.
Huina ué! kuma nguiii.
Jimue ué! kuma nguiii."

Makixi amuangana dingi. O ki ala mu banga o kandenge ni makixi, o makota k'a k' ijía; azek'â.

Kitangana, makixi atula dingi. Eza ni mbinda ia maluvu, ni mulele manii[868] ku di futa o kana. A mu bana; uatambula; uabake koko. Kana këxi ni muxima uê: "Nguami kuzeka; ha ngazeka, lelu a tu jiba." Makixi amuangana bu kanga. Makolombolo adidi; makixi k'atena dingi kuvutuka.

Kuma kuaki, mundu uoso uabalumuka. Kana katangela makot' ê, këxi: "Enu, makot' ami, ki muala mu zeka kiambote, o ima lelu iëjile bu kanga, enu mua i ivua-jinga?" Makot' ëxi: "Eie, kana ka kimi, u ndololo;[869] kiene mazá ki tua ku vutuila. Etu, izúa ioso i tuêne mu kuiza kunu, kî tuêne mu i ivua; lelu, eie ua i ivu?" A mu bana kingodi. Kandenge uxi: "Kiauaba ki muazuela; usuku uamukuâ ki uiza, kî muzeke, enu muivua." Makota axikina; anange. Kumbi diafu; a a telekela makudia; adi. Akuata ku sungi ni makamb'â a makixi. Mundu uoso uazeka kiá. Makixi a a lekela,[870] ëxi: "Zekenu kiambote." Ahetu ataia; azeka bu jihama. Kizúa kiëza mu kaxi,[871] ëvua bu kanga:

"Ngingi, ngingi, muazeka kadia?
Ngingi, ngingi, muazeka kadia?"

Kandenge katuama kutambujila, këxi:

Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!" [866]

The Ma-kishi scatter outside; they go to fetch victuals, to give to those that complained of hunger. A while, they come with a gourd of beer and mush. They give to the child; the child receives (it) at the side of the door. The Ma-kishi say: "When the child has taken, and is full, it will go to sleep; we then shall know (how) to kill them." The child received the things; she put them aside. A while, she hears again:

"You, you, are you asleep now?"

The child says:

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!
Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!"

The Ma-kishi separate again. What the child and the Ma-kishi are doing, the elders do not know it; they are asleep.

A while, the Ma-kishi come again. They come with a gourd of palm-wine, and a cloth for the child to cover itself. They give her; she received; put (them) aside there. The child said in her heart: "I will not sleep; if I fall asleep, forthwith they will kill us." The Ma-kishi separate outside. The cocks crow; the Ma-kishi cannot come back any more.

Day dawns, the people all get up. The child tells her elders, saying: "You, my elders, when you were well asleep, the things to-night that came outside, did you ever hear them?" The elders said: "Thou, child, art naughty; therefore yesterday we sent thee back. We, all days that we have been coming here, we did not hear them; now thou hast heard them?" They give her a snap. The child said: "(It is) well, what you said; another night, when it comes, do not sleep, that you may hear." The others assented; they passed the time. The sun set; they cook them food; they eat. They begin night-chatting with their friends, the Ma-kishi. All people are asleep now; the Ma-kishi leave them saying: "Sleep ye well." The women respond; they lie down on the beds. The day (night) has come (to be) in the middle,[871] they hear outside:

"You, you, are you asleep now?
You, you, are you asleep now?"

The child was first in answering, saying:

"Tuazeka, tuazekele-ku;
Muxima ku 'inganga
Kia ngang' a njila;
Mbambi é! kuma nguiii.
Nzala ué! kuma nguiii.
Huina ué! kuma nguiii.
Jimue ué! kuma nguiii."

Makixi amuangana. Ku ema ku axala ahetu, kandenge ututa makota, uxi: "Mua k'ivu?" Makot' ëxi: "Tuëvu; k'ukole dingi." A d'ibula mu diâ, ëxi: "O kiki, tubanga kiebi?" Muku'â uxi: "Tulenge-enu n'usuku." Aku'â ëxi: "Ha tualenge mu kumbi umu, tutakanesa ní iama. O kiki tubanga kiebi?" Exi: "Tuzeke kiá, mungu tuijíe kioso ki tubanga." A di xiba.

Makixi atula dingi; ala mu kuibula:

"Ngingi, ngingi, muazeka kadia?"

Kandenge kala mu tambujila, këxi:

"Tuazeka, tuazekele-ku;
Muxima ku 'inganga
Kia ngang'a njila;
Ia'[372] mu buabua ixoto."

Makixi amuangana. Atakana jimbinda ja ualua ni maluvu, ni funji, ni milele. Eza dingi; ëbula bu kanga:

"Ngingi, ngingi, muazeka kadia?"

Kandenge katambujila:

"Tuazeka, tuazekele-ku;
Muxima ku 'inganga
Kia ngang' a njila;
Ia' mu buabua ixoto."

Makixi abana o ima, i ëza naiu. Kana katambula; kabake koko. Makixi aii; azuela, ëxi: "O kan' aka k'akolela-hi mu mesu?" Makolombolo adidi; k'atena dingi kuiza.

Kuma kuaki; makixi ëza mu menekena makamb'â a ahetu. Ahetu ëxi: "Lelu kî tuazekele; tuala mu kata." Makixi ëxi: "Mutu umoxi ukata, î enu oso muala mu kata?"[373] Ahetu ëxi: "Etu ene oso tuala mu kata." Ala mu nang'â; kizúa kia katatu.

Kumbi diafu; ngoloxi iatoloka. A a bana makudia; adi. Ahetu ala mu d'ibula, ëxi: "Tuenda kiebi?" Exi: "Tutuama kusungila n'â; o ki amuangana, etu ni tulenge." A di taia kitatu kiâ, ëxi: "Kiene ki tubanga." Makixi ëza mu sungila; ala mu sungila. Mundu uoso uazeka;[374] makixi alekela ahetu, ëxi: "Zekenu kiambote." Ahetu ataia. Makixi atubuka.

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!
Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!"

The Ma-kishi separated. Behind, where the girls stayed, the child taunts her elders: "Have you heard it?" The elders said: "We heard; don't talk loud again." They ask each other, saying: "Now, how shall we do?" Another said: "Let us run away in the night." The others said: "If we run away at this hour, we shall meet with wild beasts. Thus, how shall we do?" They said: "Let us sleep now; to-morrow we may know what to do." They kept quiet.

The Ma-kishi come again; they begin to ask:

"You, you, are you asleep now?"

The child is responding, saying:

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road;
They are breaking wind."

The Ma-kishi separate. They fetch gourds of beer and palm-wine, and mush, and cloths. They come again; they ask outside:

"You, you, are you asleep now?"

The child answered:

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road;
They are breaking wind."

The Ma-kishi gave the things that they came with. The child received; put aside there. The Ma-kishi went; they speak, saying: "This child, why is it awake as to (its) eyes?" The cocks have crowed; they cannot come again.

Day breaks; the Ma-kishi come to greet their girl friends. The girls said: "To-day we slept not (well), we are sick." The Ma-kishi said: "Is one person sick, or are you all sick?"[873] The women said: "We indeed are all sick." They are passing time; the third day.

The sun sets; the evening comes. They give them food; they eat. The girls are asking each other, saying: "How shall we go?" They say: "We will first chat with them; when they separate, we may flee." They agree, the three of them, saying: "So we shall do." The Ma-kishi came to chat; they are chatting. The people all have retired;[874] the Ma-kishi take leave of the girls, saying: "Sleep ye well." The girls respond. The Ma-kishi go out.

Ahetu ku ema ku axala, anomona tuma tuâ; a tu fuẋika mu jihomba.[875] Atundu bu kanga; atuamekesa o kandenge kâ. Dieji diatu. Ala mu kuenda ni nguzu mu njila. Abiẋila ku ngiji; asange ngiji iëzala; k'atena kuzauka ni usuku. Exi: "Kiki, tubanga kiebi?" Ku mbandu a ngiji, kuala kimuẋi; asambela ene oso ku muẋi ueniuku. O makota atatu, ene asukila ku pondo ia muẋi; o kandenge kasukila boxi. A di xib'â.

O ku ema, ku sanzala ku atundu, makixi ëza k'o'nzo mu kuibula:

"Ngingi, ngingi, muazeka kadia?
Ngingi, ngingi, muazeka kadia?"

M'o'nzo muëdi hudi. Makixi afik' ëxi: "Aẋeka." Anomona makongolo a tubia; akondoluesa inzo ioso: inzo iauama. O jimbinda ja maualua, jala m'o'nzo, jala mu baza ni tubia. O makixi, ki ëvu o jimbinda jala mu baza ëxi: "Ene atu ala mu jokota." Ala mu kuolela: "Hahá! hahá! hamene tudia mbunda, mbunda ia makenia."[876] Inzo iabuila; ëza mu tala bu utoka; asanda-bu: jimbinda jala-bu; atu k'amueneka. Kia a iibila; ala mu zuela, ëxi: "Mbunda iaia! mbunda iaia!"

Akutuka mu njila; atala manianiu[877] mu njila. Iá uâ ai'â; ala mu kaiela n'usuku ueniú. Abiẋila ku ngiji, ku ala ahetu.

Kuma kuaki; atala mu muẋi: iá. Makixi ëxi: "Mbunda iiii; mbunda iiii." An' a ahetu ëxi: "Uaué! tuabulukile; o kiki ki a tu landula, tuandala kufua." Makixi akuata makúa; ala mu koka o muẋi ni kimene. An' a ahetu ala mu kuimbila bu lu dia muẋi, ëxi·

"A! ngimbu! a! ngimbu!
Bukuka!
Tulandula ngimbu,
Ku embu."

O makixi asuina kukoka. O Kikuambi uala mu zunga bulu; an' ahetu ëxi: "Tata, Kikuambi, tu bulule; tuà ku fute[878] ku bata." Kikuambi uxi: "Nguamiami; kî muàẋikina ku ngi futa." Exi: "Tua ku diondo; tuà ku futa." Kikuambi uala mu zung'ê; kî ki mu kuatela kima. An' ahetu ala mu mu bomba: "Tata, eie Kikuambi, u tu ehelela, ni tufu?[879] Ha ua tu bulula, amanii etu[880] a ku futa. Ha k'aẋikina ku ku futa, etu ene tutena ku ku futa." Kikuambi uxi: "Kiauaba."

Uazangula mutu umoxi ku muẋi; ua mu tula ku sambua. Uavutukila dingi mukuâ, kadi; ua mu tula ku sambua. Uavutukila

The girls, behind where they stayed, take their little things; they wrap them in their bosoms.[375] They go outside; they send ahead their little sister. The moon shines. They walk with strength on the path. They arrive at the river; find the river full; they cannot cross by night. They say: "Now, how shall we do?" By the side of the river, there is a large tree; they all climb on that same tree. The three elders, they get up to the top of the tree; the child gets up beneath. They keep quiet.

Behind, in the village whence they came, the Ma-kishi come to the house to ask:

"You, you, are you asleep now?
You, you, are you asleep now?"

In the house there is silence. The Ma-kishi think, saying: "They are asleep." They take brands of fire; they surround all the house; the house is aflame. The gourds of beer, that are in the house, explode with the fire. The Ma-kishi, hearing the gourds, that are bursting, said: "They are the people who are roasting." They are laughing: "Haha! haha! to-morrow we shall eat meat, meat of delicacy." The house is consumed; they come to look in the ashes; they scratch them: the gourds are there; the people fail to appear. It displeased them; they speak, saying: "The meat is gone, the meat is gone!"

They go to the path; they look for the tracks on the road. They too go; they pursue that same night. They arrive at the river, where are the girls.

Day dawned; they looked into the tree: here they are. The Makishi say: "Meat here; meat here." The girls say: "Woe! we had escaped; now that they followed us, we are going to die." The Ma-kishi take (their) hatchets; they are felling the tree from early morning. The girls begin to sing in top of the tree, saying:

"Oh! hatchet! oh! hatchet!
Do break!
We shall replace hatchet
At home."

The Ma-kishi are hard at felling. The Hawk is circling in heaven; the girls say: "Please, Hawk, save us; we shall pay thee at home." The Hawk said: "I will not; you will refuse to pay me." They say: "We beseech thee; we will pay thee." The Hawk is circling on; he does not care a bit. The girls are imploring him: "Please, thou Hawk, wilt thou abandon us to die? If thou savest us, our mothers will pay thee. If they refuse to pay thee, we ourselves can pay thee." The Hawk said: "Well."

He took one person from the tree; he set her down on the other side. He came back again for another, the second; he set her down

mukuâ, tatu; ua mu tula mu sambua. Kuaxala kandenge kâ. O makixi asuina kukoka; muxi uanienge kiá. Makot' atatu, ala ku sambua, ëxi: "Aiué! ndenge etu uandala kufua. Kikuambi, lenga; mu zangule ni malusolo." Kikuambi ubixila ku muxi; uzangula kana; muxi uabu. Makixi abuila;[381] a di zuelela, ëxi: "Mbunda iaia;" ëxi: "Mbunda iaia."

Kikuambi utula kana ku sambua, uxi: "Kiebi? ku ngi futa." An' a ahetu ëxi: "Tata, tuasakidila; ua tu bulula. Baba, kî tuala ni kima kia ku ku futa. Eie muene umona[382] o kizúa kié n' u tu sange ku bata, etu ni tu ku futu." Kikuambi uaxikina.

An' a ahetu akutuka mu njila; ala mu xikina ndenge â, ëxi: "Ndenge etu, mazadiná, tua mu betele ngoho; manii kidi kiê; muene ua tu bana o mueniu."

Abixila ku bata diâ; asange adi â. A a tudila ioso i amono, ëxi: "Ndenge etu ua tu bana o mueniu; ni Kikuambi uê, muene ua tu bana a mueniu." Adi â ëxi: "Kiauaba." A di xib' â.

Abanga izúa iiadi, Kikuambi uatula, uxi: "Ngi fute-enu kiá." Exi: "Kî tutena ku ku futa bu maku; eie muene, jisanji jiji, di nomuene." Kikuambi uaxikina.

Ni kiki ki kiaxalela: Kikuambi, kiêne mu kuata o jisanji, m'ukulu k'akexile mu kuata jisanji, uakexile mu dia mahoho ni tunjila ngoho. Kia mu kuatesa-jiu, mudimu[383] uê, u abanga.

Ngateletele musoso; mahezu.

VIII.

O ANA A MUTUDI.

Muhetu uavualele an'ê. Ki azuba kuvuala an'ê, ana akulu.

Pai â uafu. Umoxi, dikota, uixi: "Ngi di longa o ufunu ua ukongo." O ndenge uixi: "Ngi di longa uami o ufunu ua ukongo." Azangula o mauta; iá aia, katé mu mbole. Kana k'amonâ xitu. O mvula ii iza; ëxi: "Tulenga o mvula."

Alenga; ëza mu 'nzo ia makixi; abokola. Asange-mu mbanza[384] ia makixi; iá axika. Dikixi iú uiza; uambata pakasa[385] jiiadi.[386] Uibula se: "Iú nê, uoloxika o mbanza?" Uivila mueniomo, kuma: "Se u mukua-nguzu, bokola m'o'nzo, ukala huta ia jimbua jami."

on the other side. He came back for another, the third; he set her down on the other side. There remained their child. The Ma-kishi work hard at felling; the tree is bent already. The three elders, who are on the other side, say: "Woe! our child is going to die. Hawk, hasten, take her up in haste." The Hawk arrives at the tree; takes up the child; the tree falls. The Ma-kishi are disappointed;[881] they speak, saying: "The meat is gone;" saying: "The meat is gone."

The Hawk sets down the child on the other side, saying: "How about paying?" The girls said: "Sir, we are thankful; thou hast saved us. Here, we have nothing to pay thee. Thou thyself shalt see thy day and find us at home, we, that we pay thee." The Hawk assented.

The girls entered the road; they are giving right to their child, saying: "Our younger, before yesterday, we beat her wrongly, for truth was hers; she saved (us) life."

They arrived at their home; they found their parents. They announced to them all they had seen, saying: "Our younger has saved our life; and Hawk too, he has saved our life." Their parents said: "Well." They are silent.

They spent two days, the Hawk arrived, saying: "Ye pay me now." They said: "We cannot pay thee into (thy) hands; thou thyself, the fowls are here, help thyself." The Hawk assented.

And thus it remained: the Hawk, who is wont to catch fowls, of old he did not catch them; he was eating locusts and small birds only. What caused him to catch them, his job, that he once did.

I have told the story; finished.

VIII.

THE CHILDREN OF THE WIDOW.

A woman gave birth to her children. When she had finished giving birth to her children, the children grew up.

Their father died. One, the elder said: "I will learn the craft of hunting." The younger said: "I will learn also the craft of hunting." They took up the guns; they go, until (they are) in the woods. They see no game. The rain comes on; they say: "Let us flee from the rain."

They run; they come to a house of Ma-kishi; they enter. They find in it a mbanza[884] of the Ma-kishi; they play. One Di-kishi comes; he carries two buffaloes.[885] He asks: "Who (is) he, who is playing the mbanza?" He hears in there, saying: "If thou art a

Muene uasukila bu kanga. Dikixi diamukuâ iú uiza; uambata uê jipakasa jitatu. Uëbula o mukuâ, uala bu kanga, kuma: "M'o'nzo inii ualenge-mu?" Uxi: "Ngalenge atu kiiadi, ala-mu. Amesena ku tu jiba pala kudia kua jimbua jâ." Amukuâ iá ëza uâ, ni soba iâ. Soba uibula, kuma: "M'o'nzo, inii nualenge-mu?" Exi: "Etu tualenge-mu atu kiiadi, amesena ku tu jiba."

O soba uabokola; uamenekena, kuma: "Tundenu bu kanga." O atu kiiadi ëxi: "Kî tutenetu kutunda bu kanga." Soba uëxana aku' enji,[887] kuma: "A tundisienu bu kanga." Azuba ku a tundisa.

O dikota, iú uaxikama; o ndenge, iú ulua ni makixi. Uajiba makixi kiuana. Kuaxala nake dia makixi. Uajiba dingi kiuana. Ndenge uê uaxikama.

Dikota ualendela uê; uajiba o kiuana kiaxala-bu. Uakuata o soba; u mu batula o mutue. Buabingana dingi mutue; uöbatula dingi. Buabingana dingi uamukuâ. O dikota uxi: "Tu mu tenetu;[888] tuxikame hanji."

Dikota uabiluka nguingi. Dikixi u mu zangula; uëminia. O nguingi uia kuàtala mu mixima[889] iê, se muala jisabi ja jinzo jâ. Ua ji sange; ua ji katula; uatundu. Ndenge, uabingana-ku, uabatula o mutue ua dikixi. Dikixi diafu.

Ajikuile o jinzo. Asange-mu abika; a a bana kudia. Abanda ku sabalalu anga ajikula-ku. Asanga-ku jingana ja ahetu jitatu, anga a a bana kudia uê. Exi: "Tukal'etu kiá benobo."

Ku axala, manii â uaia ku 'xi iengi ni tuana tuê tuiadi. O manii â uixi: "O kudia, ku tuolodia, kî ku tu tenetu.[890] Kàxangienu jihuinii."

Aii mu jihuinii; ajimbidila. Eza m'o'nzo ia ngene, ia kaveia. Evile o kaveia, kuma: "Enu nu an' ami; ndenu mu jihuinii." Aii mu jihuinii; ëza ni jihuinii. Adi; azeka; abalumuka. Kuala o kaveia: "Ndenu dingi mu jihuinii." Aii mu xanga. O ndenge, ia muhetu, uai ni huinii jê; o dikota uaxala.

Usanga difundu[891] pai â, uxi: "O jihuinii nuoloxanga palanii?" "Manii kiá, papaii." Pai â uxi: "Loko ngu ku ambela, kioso a ku tuma ku menia." Dikota uvutuka uê kuà kaveia.

Ua a ambela: "Ndenu mu tek' o menia." Dikota ni ndenge aii ku menia. O ndenge uateke o menia; uëza. Dikota uaxala, uixi: "Pai etu, ng' ambele kiá." Pai â uxi: "O kaveia, loko ki àta o menia bu jiku; ki a ku ambela kuma 'tala o menia, se matema,' eie

strong man, enter the house, thou shalt be food of my dogs." He stopped outside. Another Di-kishi comes; he also carries three buffaloes. He asks the other, who is outside, saying: "In the house, what didst thou flee from?" Says he: "I fled from two men who are in it. They want to kill us for food for their dogs." Others they come too; also their chief. The chief asks, saying: "In the house, what did you flee from?" They say: "We fled from two men, who want to kill us."

The chief entered; greeted, saying: "Be gone, outside." The two men said: "We cannot go outside." The chief called the others, saying: "Put them outside!" They manage to put them out.

The elder, he sits down; the younger, he fights with the Ma-kishi. He kills four Ma-kishi. There remain eight Ma-kishi. He kills again four. The younger too sits down.

The elder conquers too; ke kills the four who remained. He takes the chief; he cuts off his head. There succeeds again a head: he cuts it again. There succeeds further another. The elder says: "We cannot (kill) him; let us sit down, please!"

The elder becomes a bagre-fish. The Di-kishi takes him up; he swallows (him). The bagre goes to look into his hearts,[889] whether there are the keys of their houses. He finds them; he takes them; comes out. The younger, who succeeded him, he cut the head of the Di-kishi. The Di-kishi died.

They opened the rooms. They found (in them) slaves; they gave them to eat. They go up to the upper story and open there. They find there three ladies, and they give them to eat, too. They say: "Let us live now here!"

Where she stayed, their mother had gone to another country with her two little children. Their mother said: "The food, which we are eating, it is not sufficient for us. Go to fetch firewood."

They went for the firewood; they went astray. They come to the house of a stranger, of an old woman. They hear the old one, saying: "You (are) my children; go ye for firewood." They went for firewood; they came with firewood. They ate; they slept; they got up. Then the old woman: "Go ye again for firewood." They went to cut. The younger, a girl, went with her firewood; the elder stayed.

He finds his deceased father, saying: "The firewood, you are cutting it why?" "I don't know, father." Their father says: "Directly I will tell thee, when they send thee for water." The elder returns also to the old woman.

She tells them: "Go ye to get the water." The elder and the younger went for the water. The younger got the water; came (home). The elder stayed, said: "My father, tell me now." His father said: "The old woman, forthwith when she puts the water

uamba kuma 'ngëjiami.' Kioso ki àtala o menia o kaveia, eie u mu xinjika mueniomo; u mu bondeka o mutue mu menia matema."

O dikota, kioso ki a mu ambela pai â, kiene ki abange. Ualundula o kaveia, ua mu jikila mueniomo mu menia; o kaveia anga ufua.

Kota ni ndenge aboḳola mu 'nzo. Akatula-mu kitadi kioso. Alenge â kuà manii â.

Mahezu.

IX.

KIANDA NI MON' A MUHETU.

Muhatu uexile n' an' ê kiiadi. Buiza Kaholongonio ka mutue ua mutu, uamesena mon' ê umoxi ua ndenge pala ku mu sokana. Mona ua dikota anga u ka zangula, anga ukatula utokua, anga u mu nokena nau. Ki azubile ku mu nokena utokua, anga u mu texi mu dizanga. K'axidivilê[392] kima pala kusokana ndenge ê.

Muene koxi a menia ubiluka Kianda. O kimenemene anga uiza mu zuela ni manii â, ua mona muenió, uixi: "Ngamesena mon' é pala ku mu sokana." Manii â anga utambujila. Ki azubile kutambujila, o Kianda anga uambata o muhetu, anga uia n'ê koxi a menia. Ki azubile kuia n'ê koxi a menia, anga u mu zuika kiambote ni jikolodá[393] bu xingu ni mu maku. Ki a mu zuikile, anga uiza n'ê ku bata dia manii â, anga u mu bekela pipa ia viniu, anga ukatula dikuba dia fazenda, u mu bana-diu. Ki abekele o im' eii, o muhatu anga uia ku bata dia munume ê, anga akal'â, akal'â.

O diiala anga ukatula kalubungu; u ka bunda boxi. Butunda abika avulu, anga buiza kiá jinzo pala abika.

Ki azubile o im' eii, o muhatu inga uiza uimita, anga uvuala. O mona anga ufua.

O diiala anga uamba kiki, kuma: "Mon' ami ió uafu ó. Manii enu k'ëzê-bu ngó bu tambi." Manii â anga uiza, o diiala ki exile mu kina. Muene ki asakuka, utala ku polo manii a muku'avalu kê. Ki atalele anga ui'ê ku bata diê, anga uambela mukaji ê, kuma: "Nga ku ambelele kié? kuma 'mon' ami uafu; bu tambi manii enu k'ëzê-bu'?"

Ki azubile o kuzuela, ukatula o kalubungu anga u ka bunda boxi. Jinzo joso anga jiia mu kalubungu. Bu akexile sanzala anga busa-

on fire-place; when she tells thee, saying, 'Look the water, whether it is boiling,' thou shalt speak, saying: 'I don't know.' While the old woman looks at the water, thou shalt push her into it; shalt plunge her head into the boiling water."

The elder, as his father told him, thus he did. He pushed the old woman, held her down there in the water; the old woman then died.

The elder and the younger entered into the house. They took out of it all the money. They ran away to their mother.

The end.

IX.

THE KIANDA AND THE YOUNG WOMAN.

A woman was with her two children. There came Skull of the head of a man, who wanted one of her daughters, the younger, for to marry her. The elder daughter took it up and took ashes, and filled (its apertures) with them. When she finished smearing it (with) ashes, then she threw it into a lagoon. It was no good to marry her younger sister.

The same under the water became Kianda. In the morning, then he comes to talk with the mother of that same daughter, saying: "I want thy daughter to marry her." Her mother then assents. When she finished assenting, Kianda then carried off the woman and went with her under water. When he had done going with her under water, then he dressed her finely with strings on neck and arms. When he has dressed her, then he comes with her to the home of her mother, and brings her a barrel of wine, and taking a bale of cloth, he gives her it. When he brought these things, the woman then went to the house of her husband, and they stayed and stayed together.

The man then took the kalubungu; he knocked it on the ground. There came out many slaves, and there came at once houses for the slaves.

When these things are finished, the woman then comes to be pregnant and gives birth. The child then dies.

The man then speaks thus, saying: "My child is dead here. Thy mother, let her not come to the funeral." Her mother then comes, as the man was dancing. He, when he turned, saw, in front, the mother of his consort. When he had seen, then he went to his house, and told his wife, saying: "How did I tell thee? saying 'my child is dead; thy mother (need) not come to the funeral'?"

When he had finished speaking, he takes the kalubungu, and knocks it on the ground. The houses all then go into the kalu-

buka iangu. Ki azubile, o diiala anga ui'ê kuosokuoso. Muhatu ua mu kaiela, kuoso ku oloia o diiala, anga ukala mu kuimbila, uixi:

"Munume ami ua henda! Munume ami ua henda!"

Atu ala bulu anga akala mu tambujila:

"E! lendenu é! Mbengela kende xibu."[894]

O diiala anga usanga buama, bu ala kiditadi kionene, kiala ni dibitu. Muene ubokola moxi a ditadi. O muhatu k'a mu mueniê dingi. Anga uvutuka kuoso ku atundu, anga uia ku bata dia manii â.

Ki abixidile ku bata dia manii â, anga ufua; manii â uê anga ufua; ni atu oso afua uâ.[895]

Buaxala ngó mutu umoxi, ua muhatu. Ió uaxala mu o'nzo iê. Dikixi anga diza anga u mu ambata; uia n'ê ku bata diê. Anga akal'â. O muhatu anga uiza uimita; uvuala mona. Uatundile mutue umoxi.

Muhetu anga uimita luamukuâ; dikixi anga u mu ambela kiki: "Se uvuala dingi mona ua mutue umoxi, ngi ku ixanena aku' etu pala ku ku dia." O muhatu anga uvuala mona ua mitue iiadi.

O muhetu anga uambata mon'ê ua mutue umoxi, anga uleng'ê. Usanga jinzo, anga usuama mueniomo. Buexile mu bita dikixi, anga uivua o dizumba dia mutu. Dikixi anga ubokola mu o'nzo; usanga o muhatu uazeka, anga u mu dia ni mon' ê, kiiadi kiâ.

O inzo anga ibiluka inzo ia makixi.

X.

A-UOUA KIUANA.

Tuateletele a-Uoua[896] kiuana; ua makota aiadi, ni ndenge jiiadi. Na Kimanaueze kia Tumb' a Ndala, kilundu kia makamba, uatunga, uasoma. Uavuala an' ê kiuana; ahatu ene oso. Kana dingi mon' a diiala. Ene oso, mama iâ imoxi.

Dikota, ki ëza mu di luka,[897] uxi: "Eme Uoua." O ndenge ê, ia mu kaiela ku kunda diê, uxi: "Eme Uoua." Pange â, ia katatu, uxi: "Eme Uoua." Kasule kâ, kauana, uxi: "Eme Uoua." Akuâ ëxi: "O dijina dimoxi, di mua di luka, m'upange uenu kiuana. A m' ixana kiebi?"

bungu. Where there was a village, then there sprouts the grass. When he had finished, the man then goes away, anywhere. The woman follows him, wherever the man is going, and she keeps on singing, saying:

"Husband mine of love! Husband mine of love!"

People who are in heaven, then keep answering:

'O! run ye, O run! Soon is gone the dry season."[894]

The man then finds a place where there is a large rock, that has a door. He enters inside the rock. The woman saw him not again. And she returned where she came from, and went to the home of her mother.

When she arrived at the home of her mother, then she died; her mother also then died; and all the people they died too.[895]

There remained only one person, a woman. She remained in her house. A Di-kishi then comes and he carries her off; goes with her to his house. And they live together. The woman then becomes pregnant; she gives birth to a child. It came out (with) one head.

The woman then conceived another time; the Di-kishi then said to her thus: "If thou bearest again a child with one head, I shall call our folk, to eat thee." The woman then bore a child of two heads.

The woman then carried her child of one head, and ran away. She finds houses, and hides there. There was passing a Di-kishi, and he scents the smell of human beings. The Di-kishi then enters into the house; he finds the woman asleep, and he eats her with her child, both of them.

The house then was changed into a house of Ma-kishi.

X.

THE FOUR UOUAS.

We will tell of the four Uouas,[896] of the elder two, and the younger two. Na Kimanaueze kia Tumb' a Ndala, favorite of friends, built, lived. He begat his four children; all females. There came no male child. They all (had) one mother.

The eldest, when she came to name herself,[897] said: "I (am) Uoua." Her younger, who followed her behind, also said: "I (am) Uoua." Their sister, the third, says: "I (am) Uoua." The youngest, the fourth, says: "I (am) Uoua." The other people say: "The name is one, that you called yourselves, in your sistership of four. How shall they call you?"

Akulu; ëza mu itala[398] ia kusakana.

Kuëza diiala mu beka, kuà Uoua ua kota. Ene inzo imoxi, ia unzangala.[399] A mu bake mu kijima. Kumbi diafu. A mu telekela kudia; uadi. Usuku uëza; diiala diatubuka; diaii m'o'nzo ia an'ahetu.

Uxi: "Ngoloxi, enu, jingana." An'ahetu a i[400] tambula ëxi: "Ngoloxi iíii." A mu zalela dixisa boxi; uaxikama. An'ahetu a mu nangesa, ëxi: "Uanange kiebi, mon'a diiala?" Muene uxi:[401]

"Nganange munangi[402] a nzamba.
Ngasete museti a kiela.
Nzamba katenguna, a mu ase.
Njila kafufuka, a i endela.[403]
Kangalafa ka masangu, kudia kua jinjíla.[404]
O milemba ni mibangu, kijingisa kia dibata.[405]
Mu tunda, tu an' a nguvu;
Mu ngela, tu an' a Nguvulu.[406]
O mon'a diiala, ha ua di futila,
Dibeka ku kiasu.[407]
Mbamba, mbamba; xibata, xibata:
Mbamba, tua i kuatele, makembu;
Xibata, tua i kuatele, usalajendu.[408]
Makania azekele bu hete;
Maluvu azekele mu kobo:[409]
Makania, telu dia mate;
Maluvu, telu dia maka.
Kuene ku a mu ii o muxima. Mu maxila,[410] jingana."

Ene ëxi: "Tuaxamenena." Exi: "Tuànange-etu. Kumbi diafu; ngoloxi ialembe. Ki uila, uxi: 'ngiia mu ku a bana ngoloxi,' tua ki ximana, ki uabange. Mahezu é." Muene uataia, uxi: "A Nzambi." Ala mu ta o mak'â. Uxi: "Nga ku endela, eie, na Uoua ua kota."[411]

Na Uoua uxi: "Kiauaba. U ngi sakan' eme, u tu sakana etu oso, kiuana kietu. Ha uëdi, uxi eme ngoho, ngi dikota, k'utena ku ngi sakana. Kikala tusakana iala dietu dimoxi, kiuana kietu mu uana ua mama." Diiala ditaia, uxi: "Eme ngitena ku mi sakana." Ua a bana makania; uai'ê mu kijima kiê; uazekele.

Kuaki; iú uia kuà na Kimanaueze, uxi: "Ngëza mu ta maka; ngamesena kusakana n' an' é." Na Kimanaueze uxi: "Kiauaba. Ha uatena kiuana kiâ, ngi lembele." O diiala uaxikina, uxi: "Ngatena. Kiauaba."

Uvutuka ku bata diê. Uasange pai â; uxi: "Ku ngendele, a ngi xikina. A ngi bingi ilembu ia an'ahetu kiuana." Pai â uazangula mama jiuana ja ngombe; ua mu bana-jiu; uxi: "Kàlembe." Uazekele.

They grew up; have come to the age of marrying.

There came a man to woo, to Uoua the eldest. They (were in) one house, of virginity.[399] They placed him in the guest house. The sun died. They cooked food for him; he ate. The night came; the man went out; he went to the house of the girls.

He says: "Evening, you, ladies." The girls accept it, saying: "This is evening." They spread for him a mat on the ground; he sits down. The girls entertain him; saying: "Thou spentest (the day) how, young man?" He says:[401]

"I spent the day as an elephant spends it.
I played, as a player of backgammon.
The elephant is lame, (because) they shot him.
The path is worn down, (because) they walked it.[403]
A nice bottle of bird-seed, (is) food of birds.[404]
The wild fig-tree and the Mubangu tree (are) ornaments of a home.[405]
In the East, we are children of the hippo;
In the West, we are children of the Governor.[406]
The young man, when he covers himself,
(Casts) the mantle over the left (shoulder).[407]
Staff, staff; sword, sword:
Staff, we took it for ornament;
The sword, we took it for sergeantship.
The tobacco slept at head of bed;
The palm-wine slept in the glass;
Tobacco, (is) the cause of spitting;
Palm-wine, (is) the cause of talking.
There is where his heart went. This is the end, ladies."

They say: "We accept." They say: "Let us pass time. The sun is down, the evening dark. That thou thoughtest, saying, 'I will go to give them (good) evening,' we praise it, that thou didst so. The end." He answered, saying: "(Is) of God." They continue their conversation. He says: "I came (because of) thee, thou, na Uoua the eldest."[411]

Na Uoua says: "Very well. Thou shalt marry me, (if) thou marriest us all, the four of us. If thou thinkest, that (thou wilt have) me alone, the eldest, thou canst not marry me. It must be that we marry our one man, the four of us in the fourhood (of) one mother." The man assents, saying: "I can marry you." He gives them tobacco; he goes to his guest house; sleeps.

At daybreak, he goes to na Kimanaueze, saying: "I have come to have a talk; I want to marry with thy daughters." Na Kimanaueze says: "Very well. If thou canst afford the four of them, bring me the price." The man agrees to, saying: "I can. All right."

He returns to his home. He finds his father; says: "Where I went, they accepted me. They asked me for the wooing-presents of four girls." His father took up four mothers of cows; he gave them to him, saying: "Go and woo." He slept.

Kuaki, uakatuka. Uabixila ku makou'[412] ê; uabana jingombe. Atambula. Dilemba[413] dixi: "Eme nga mi bana izúa iuana. Kizúa kia katanu eme ngiza mu benga o mabanga." A mu telekela mama ia hombo. Uazekele.

Kuma kuaki, uvutuka ku bata diê. Uazekele izúa iuana. Kizúa kia katanu kiëza-bu, diiala uazangula akunji.[414] Aia mu takana mabanga; abixila. Anange dikumbi. A a telekela hombo ni funji. Ngoloxi iëza; a a bana mabanga.

Eza n'â. A a bokuesa mu manzu[415] â. Dikota n' inzo iê, ndenge n' inzo iê; katatu n' inzo iê; kasule kâ n' inzo iê. A a jibila hombo. Adila mu manzu a ubanga. Izúa iiadi iabu. Mundu ua imbalambi uamuangana.[416]

O diiala nguê kuiza mu manzu a mabanga. Izúa ioso uala mu zeka m'o'nzo ia unzangala. Kizu' eki pai â ua mu ambe, uxi: "Eie, na Nzuá, an' a ngene, hanji ki ua a benga, mu jinzo jâ ngué kubokona palahi?" Muene uvutuila pai â, uxi: "Papaii, sonii ja ngi kuata, mukonda hanji ki nga a benga, k'adi lúa kudia kua mbote. Mungu ngiia mu iangu mu mbole; sumba ngijiba-mu kambâmbi n' adie." Uazekele.

Kuaki kimenemene, uazangula uta uê, ni poko iê, n' imbua iê, ni kamoso kê. Uxi: "Tuie mu mbole." Akatuka; abixila mu mbole. Atungu fundu; abokona. Azekele.

Kuma kuaki. Na Nzuá uia mu ta mibetu ia jipuku. Uatundu-ku; uëza mu fundu iê. Uazekele. Aii mu tala mibetu.[417] Ajitula jipuku; makuinii-a-uana a puku. Avutuka bu fundu.

Na Nzuá uambela kamoso kê, uxi: "Sua mafue a uisu."[418] Kamoso kasu mafue. Uxi: "Kuta mabunda auana a jipuku." Uxi: "Kamoso, ngu ku tuma kindaula ku bata. Ubixila n'usuku; k'uàbixile ni muania. Mabunda auana iá, ambat' â[419] kuà akaji ami."

Kamoso uai. Utuama Uoua ua kota. Ubokona m'o'nzo, uxi: "Dibunda didi, di a ku tumisa muadi, uxi: 'dibunda didi, di akutu njimu, kioua kà di jitule.[421] Eme ngaxala kunu; kî ngitena lúa kuia.' Muene, muadi, ua ng' ambela, uxi: 'dibunda didi, kà di bane na Uoua ua kota; k'u di tangele o pange jê.'" Kamoso katubuka.

Uai dingi muà[422] Uoua uamukuâ; ua mu jikuila. Kamoso uxi: "Dibunda didi, muadi uxi, 'dibunda, di akutu njimu, kioua kà di jitule. Eie ngoho, nga ku tumikisa o dibunda; pange jé k'u a tangele-diu. Eme ngaxala hanji.'" Kamoso katubuk'ê.

In the morning, he starts. He arrives at his parents-in-law's;[412] he hands the cows. They accept. The bridegroom says: "I give you four days. The fifth day I shall come to fetch the brides." They cook him a mother of goat. He slept.

Morning comes; he returns to his home. He slept four days. The fifth day having come, the man took the companions.[414] They go to fetch the brides; they arrive. They spent the day. They cooked them a goat and mush. The evening came; they gave them the brides.

They come with them. They introduce them into their houses. The eldest has her house; the younger has her house; the third has her house; the youngest has her house. They kill them a goat. They eat in the houses of brideship. The two days are over. The band of the companions scatters.[416]

The man will not come into the houses of the brides. All days he is sleeping in the house of bachelorship. One day his father scolded him, saying: "Thou, na Nzuá, the girls strangers, since thou hast brought them home, in their houses thou refusest to enter, why?" He replied to his father, saying: "Father, shame has held me, because since I brought them home, they not yet ate nice food. To-morrow I will go to the bush to hunt; perhaps I may there kill a deer for them to eat." He slept.

When shone the morning, he took up his gun, and his knife, and his dog, and his boy. He says: "Let us go to hunt." They start; they arrive in bush. They build a hut; they get in. They sleep.

Morning shines. Na Nzuá goes to set traps for rats. He comes away; comes to his hut. He slept. They went to look at the traps. They loosened the rats; forty rats. They return to the grass-hut.

Na Nzuá tells his boy, saying: "Cut green leaves." The boy cuts leaves. He says: "Bind four bundles of the rats." He says: "Boy, I will send thee directly home. Thou shalt arrive at night; do not arrive by day. These four bundles, carry them to my wives."

The boy went. He begins with Uoua the eldest. He enters into the house, says: "This bundle (is) that which the master sends thee, saying, 'the bundle, which the wise bound, let a fool[420] untie it.[421] I remain here, I cannot yet go.' He, the master, told me, saying, 'this bundle, go, give it na Uoua the eldest; do not mention it to her sisters.'" The boy went out.

He went again to Uoua the second; she opened to him. The boy said: "The bundle here, master says, 'the bundle, which the wise bound, let a fool untie it. Thou alone, I sent thee the bundle; thy sisters, do not mention it to them. I still remain.'" The boy went out.

Uai dingi muà Uoua ua katatu; ua mu jikuila. Uabokona: "Muadi uxi: 'dibunda di akutu njimu, kioua kà di jitule. Dibunda didi, eie ngoho nga ku tumikisa-diu; pange jé k'u a tangele-diu.'" Kamoso katubuk'ê.

Uai dingi muà Uoua ua kasule; ua mu jikuila. Kamoso këxi: "Muadi uxi: 'dibunda didi, eie ngoho nga ku tumikisa-diu. Dibunda, di akutu njimu, kioua kà di jitule.'" Kamoso këxi: "Ngala mu i' ami kiá. Mungu k'u ngi tange ku pange jé."

Kamoso kai' ê ni usuku. Uabixila kuà ngana iê mu mbole. Ngana iê u mu ibula: "Uabange ki nga ku tumu?" Kamoso këxi: "Kiene ki ngabange."

Ahatu ku bata, a a tumikisa mabunda, Uoua uadianga uabake o dibunda mu kaxa. Uoua ua kaiadi ua di bake mu kaxa. Uoua ua katatu uê ua di bake mu kaxa. Uoua ua kauana uxingeneka, uxi: "Dibunda, di a ngi tumikisa, uxi 'kà di jitule,' eme ngi di jitula ni ngitale kioso kiala-mu."

Ua di jitula; utala jipuku, jala-mu. Ua ji kubula; ua ji kulula. Ua ji te m'o'mbia; ua ji lambe. Ua ji niange ku musoma; uösomeka mu hongo. Ua di xib'ê. Akal'â ku izúa, kuinii dia kizúa.

Na Nzuá, uendele mu mbole, uëza; iú m'o'nzo ia Uoua ua kota, uxi: "Beka dibunda, di nga ku tumikisa." Ujikula mu kaxa; unomona dibunda; u di sangununa. Puku jabolo joso; jakituka mandui.

Diiala uatubuk'ê; uai muà Uoua ua kaiadi: "Beka dibunda, di nga ku tumikisa." Muhatu ujikula mu kaxa; u di nomona; u di sangununa. Muala mandui oso.

Diiala uatubuk'ê; uai muà Uoua ua katatu. Uxi: "Beka dibunda, di nga ku tumikisa." Muhatu ujikula mu kaxa; unomona dibunda; u di sangununa. Muala mandui ngoho.

Diiala uatubuka; uai muà Uoua ua kasule. "Beka dibunda, di nga ku tumikisa." Muhatu ubalumuka; unomona musoma mu hongo. O jipuku jakukuta.

Diiala uolela. Utubuka bu kanga; uixana o mundu u' akuasanzala. Uxi: "Enu, jingana, eme ngële mu mbole. Ngakutu mabunda auana; nga a tumikisa ahetu, ngixi 'dibunda di akutu njimu, kioua kà di jitule.' Eme ngabange kuinii dia kizúa mu iangu. Lelu ngëza ku bata, ngixi 'enu, ahetu, bekenu mabunda, u nga mi tumikisa.' Anomona mabunda; a makota atatu abolo; o dibunda dia kauana, dia kasule, diakukuta. Jipuku jê jiji. Makota atatu maioua; k'adimuka. Ngisakana o kasule." Makota atatu ai'â.

He went again to Uoua the third; she opened to him. He entered: "Master says, 'the bundle, that the wise bound, let a fool untie it. Thou only, I send thee this bundle; thy sisters, do not mention it to them.'" The boy went out.

He went further to Uoua the youngest; she opened to him. The boy said: "Master says, 'this bundle, thou only I sent it to thee; thy sisters, do not mention it to them. The bundle, which the wise bound, let a fool untie it.'" The boy says: "I am going now. To-morrow do not mention me to thy sisters."

The boy went in the night. He arrived at his master's in the bush. His master asks him: "Didst thou do as I ordered thee?" The boy says: "I did do so."

The women at home, to whom the bundles were sent, Uoua the first kept the bundle in the box. Uoua the second kept it in the box. Uoua the third also, she kept it in the box. Uoua the fourth thought, saying: "The bundle, that he sent me, saying, 'let her open it,' I will open it, that I see what is in it."

She opened it; she sees the rats, that are in. She cleans them out; she shaves them. She puts them in pot; she cooks them. She sticks them on a spit; she sticks it in roof. She kept quiet. They live on some days; ten days.

Na Nzuá, who had gone hunting, comes; he is in the house of Uoua the eldest, saying: "Bring the bundle that I sent thee." She opens the box; takes out the bundle; she unties it. The rats are all rotten; they have become maggots.

The man goes out; he goes to Uoua the second: "Bring the bundle that I sent thee." The woman opens the box; she takes it out; she unties it. In it are all maggots.

The man goes out; goes to Uoua the third. Says: "Bring the bundle that I sent thee." The woman opens the box; she takes out the bundle; she unties it. In it are maggots only.

The man goes out; goes to Uoua the youngest: "Bring the bundle that I sent thee." The woman stands up; she takes off the spit from the roof. The rats are dried.

The man laughs. He goes outside; he calls the crowd of the people of the village. He says: "You, gentlemen, I went a-hunting. I tied four bundles; I sent them to my wives, saying 'the bundle which the wise tied, let the fool untie it.' I made ten days in the bush. To-day I have come home, saying, 'you, wives, bring the bundles, that I sent you.' They take out the bundles; those of the elder three are rotten; the bundle of the fourth, of the youngest, is dried. Her rats are these. The elder three are fools; they are not intelligent. I will marry the youngest." The elder three went away.

Kiabekesa o kuila: "Kota ni ndenge k'asakana diiala dimoxi." Mukonda o kasule uatambuile makot' ê o diiala, mu konda dia unjimu uê.

Bu tua u ivila. Mahezu.

XI.

NGANA KAMUAMBATA NI NGANA KAMUAMBELA.

Ngana Kamuambatâ ni ngana Kamuambelâ[423] akutu o uenji uâ;[424] aluia mu Luanda mu ta uenji, ni ngamba jâ.

Ate o uenji mu 'xi ia Luanda; akuta o mihamba; azangula. Ai'â katé bu 'Ifuangondo.[425] Kuala ngana Kamuambelâ: "Kupatele, tui'etu kiá." Uixi: "Ngàzekedi ami kiá." Anange. Atula mu ngoloxi: "Kiebi? Kupatele, uanange kiebi?" Uixi: "Nganangiami." Azek' â.

Utula mu 'amenemene: "Tui'etu, kupatele kuami." Uxi: "Ngitenami kuenda." Kuala kupatele kuê: "Tunange etu. Enu, jingamba, ndenuenu ku bata. Ki muàbixila ku bata, àtangedienu adiakimi ku Mbaka muixi: 'O ngana Kamuambatâ ualukata. Tua a xisa bu 'Ifuangondo, ni ngana Kamuambelâ ni ngana Kamuambatâ. Ngana Kamuambatâ ualokata; mukuâ uaxala, u mu talela, katé ki bua o uhaxi.'" O ngamba jai' â. Ene, axala ku dima, anange â; azek' â.

Kutula mu 'amenemene, kuala ngana Kamuambelâ uixi: "Kamba diami, o uhaxi uavulu. Za ngu ku ambate, tui'etu." "K'a ng' ambatami." "Makutu mé." Uixi: "Moso, kidi ngazuela. Eme, k'a ng' ambatami." Uixi: "Ngu ku ambata muene; ngalu ku ambel'é!" Uixi: "Eme, k'a ng' ambatami-ze; kijila-ze[426] kia muiji uami."

Uixi: "Makutu mé; eme ngu ku ambata muene." Ua mu te ku dima. Akatuka . . . katé mu Nzenza muà Palma.[427] "Moso, tuluka!" "Ngitulukami. Ngakexile mu ku ambel'é: 'eme, k'a ng' ambatami.' O kizúa kia lelu, ua ng' ambata, ngitenami kutuluka." Uazeka n'ê ku dikunda, katé kuma kuaki. Azangula.

Kutula mu njila, ngana Kamuambelâ uamesena kunena, uixi: "Moso é, tuluka, nginene." "Eme, nga ku ambelele kiá; eme, k'a ng' ambatami. O kizúa kia lelu, uala ku ng' ambata, ngitenami kutuluka." Ngana Kamuambelâ uanena uëmana.

Akatuka . . . katé mu Jipulungu.[428] Kuala ngana Kamuambelâ: "Tuluka, moso, nginioke."[429] Uixi: "Kamba diami, ngitulukami dingi."

This brought about the saying: "Elder and younger shall not marry one man." Because the youngest took from her elder the man, because of her shrewdness.

Thus far we heard it. Finished.

XI.

MR. CARRY-ME-NOT AND MR. TELL-ME-NOT.

Mr. Carry-me-not and Mr. Tell-me-not[423] bound their merchandise;[424] they are going to Loanda to make trade, with their carriers.

They made trade in the city of Loanda; they bind their baskets; they lift (them). They go as far as Kifuangondo.[425] Then Mr. Tell-me-not: "Friend, let us go now!" Says: "Let me sleep first!" They rest. They reach the evening: "How? friend, thou hast rested how?" Says: "I rested not." They sleep.

(He) arrives in morning: "Let us go, friend!" Says: "I cannot walk." Then his friend: "Let us rest. You, carriers, go ye home. When you reach home, tell them, the old people at Ambaca, saying: 'Mr. Carry-me-not is sick. We left them at Kifuangondo, both Mr. Tell-me-not and Mr. Carry-me-not. Mr. Carry-me-not is sick; the other remained, to look after him, until the sickness is over.'" The carriers have gone. They, who stayed behind, spend the day; they sleep.

Arriving in the morning, then Mr. Tell-me-not says: "My friend, the sickness is much. Let me carry thee that we may go." "They do not carry me." "Lies thine." Says: "Friend, I spoke the truth. I, they do not carry me." (The other) says: "I will carry thee indeed; I am telling thee so!" He says: "I, they do not carry me at all; it is a law[426] of my family."

(The first) says: "Thy lies! I will carry thee anyhow." He puts him on (his) back. They start . . . as far as on Bengo River at Palma's.[427] "Friend, get down!" "I shall not get down. I have been telling thee: 'I, they carry me not.' The day of to-day, thou hast carried me, I cannot get down." He sleeps with him on (his) back until day breaks. They set out.

Halting on the road, Mr. Tell-me-not wants to do something, says: "Friend, get down, that I may do something." "I have told thee already; me, they carry me not. The day of to-day, thou art carrying me; I can no more get down." Mr. Tell-me-not did it standing.

They start . . . as far as Pulungo.[428] Then Mr. Tell-me-not: "Get down, friend, that I may rest." He says: "My friend, I shall not get down any more."

Ngana Kamuambelâ k'adiê kima, k'anuê menia. Ngana Kamuambatâ k'anuê menia, k'adiê kudia. Akatuka. Atula mu njila; ngana Kamuambelâ ua di bala boxi. Pai jâ atumisa o uanda. A a longo mu uanda, . . . katé ku bata. O ngana Kamuambelâ, o ngana Kamuambatâ, abange nake diëzúa.[480] Ngana Kamuambelâ uafu, ngana Kamuambatâ uafu. Mukuâ, ngana Kamuambatâ, uafile ku dikunda dia mukuâ. A a funda, mutu mu mbila iê, mutu mu mbila iê.

Ki kuxalela, k' o lo dia mundu, o mutu uëvua ki azuela mukuâ: "Eie, moso, kienieki k'u ki bange; ki ku bekela maka," ki uixi "kî kià ngi bangami kima," uële.

K' o lo dia mundu, mutu uëvua mukuâ; eie ué uëvua muku'enu ki azuela. Eie, k'uvué mutu, u kiama kia muxitu; umona ngó i ku dia, i ku tanga k'u i moné.[481]

Kiebi? ngana jami ja ahetu. Eme ngateletele ngana Kamuambatâ, o kamusoso kê. La kauaba, la kaiiba, ngana jami ja mala, ngazuba.

Mahezu . . . "ma Nzambi."

XII.

MUTELEMBE NI NGUNGA.

Tuateletele Mutelembe ni Ngunga.[482]

Mala aiadi, kota ni ndenge, ëxi: "Tuie mu mbole." O ndenge, muene uala ni jimbua jê jiiadi; o iíii jina diê Mutelembe, o iíii jina diê Ngunga. Akutuka; abixila mu mbole. Atungu fundu; abokona; akal'â.

Ndenge iala mu loza o jixitu, o dikota kana. Abange mbeji, ndenge uxi: "Kota tui' etu kiá ku bata."

Azangula. Dikota uxingeneka uxi: "Tuëjile mu mbole. Mon'a ndenge, muene uajiba o jixitu; eme, ngi dikota, kana. Ki ngibixila ku bata, sonii ji ngi kuata." Uajiba ndenge ê. Uanomona o midia ia ndenge ê; ua i bana Mutelembe. Mutelembe ua i nuha; nguê. Ua i bana imbua iamukuâ, Ngunga; nguê. Uazangula o muhamba ua xitu. O jimbua jatale ngana iâ a mu jiba; jikala mu kuimbila:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele mu ngongo
Mu dia akuâ.

Mr. Tell-me-not eats nothing, drinks no water. Mr. Carry-me-not drinks no water, eats no food. They start. They halt on the road; Mr. Tell-me-not falls on the ground. Their fathers sent a hammock. They put them in the hammock . . . as far as home. Mr. Tell-me-not, Mr. Carry-me-not, they made eight days. Mr. Tell-me-not died, Mr. Carry-me-not died. The one, Mr. Carry-me-not, died on the back of the other. They buried them, (one) man in his grave, (the other) man in his grave.

If there is left, on the face of earth, somebody who hears that another says: "Thou, friend, do not do this; it will bring thee trouble," if he says "It will not do me any harm," he is wrong.

On the face of the earth, one listens to another; thou, too, shalt listen to thy companion when he speaks. Thou, who dost not listen to any one, art a beast of the forest; thou shalt find only what will kill thee, what thee will report thou shalt not find.

How is it, my ladies? I have told of Mr. Carry-me-not, his story. Whether good, whether bad, my gentlemen, I have finished.

The end . . . "is of God."

XII.

MUTELEMBE AND NGUNGA.

We will tell of Mutelembe and Ngunga.

Two men, elder and younger, say: "Let us go a-hunting!" The younger, he has his two dogs; this one, his name (is) Mutelembe, this one, his name (is) Ngunga. They start; they arrive in game-ground. They build a hut; they go in; they stay on.

The younger is (always) shooting the game, the elder none. They spent a month, the younger says: "Elder, let us go home now!"

They start. The elder thinks, saying: "We came a-hunting. The child, he killed the game; I, the elder, not. When I arrive at home, shame will take me." He killed his younger. He took out the bowels of his younger; he gave them to Mutelembe. Mutelembe smelled them; he refused. He gave them to the other dog, Ngunga; he refused. He lifted the basket of meat. The dogs looked at their master (who was) killed; they begin to sing:

"Ndala the elder
And Ndala the younger,
They went into the world
To destroy others.

Tuximana
Mutelembe ni Ngunga;
A a texile midia;
Nguâ ku i dia."

Ndala ia kota uatula o muhamba ua xitu boxi; uajiba imbua imoxi. Uxi: "Janda ku ngi tanga ku bata, jixi 'muene uajiba ndenge ê.'" Uazangula muhamba; usuluka. Imbua, i ajiba, iiii iza dingi ni kuimba:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele mu ngongo
Mu dia akuâ.
Tuximana
Mutelembe ni Ngunga;
A a texile midia;
Nguâ ku i dia."

Uatula dingi o muhamba ua xitu boxi; ua ji jiba jiiadi. Uakande kina; ua ji vumbika.

Uzangula; usuluka. Jimbua ji jiza dingi ni kuimba:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele[488] mu ngongo
Mu dia akuâ.
Tuximana
Mutelembe ni Ngunga;
A a texile midia;
Nguâ ku i dia."

Uabixila ku mbandu a, bata. Uazuata; uazangula;[494] ubokona m'o'nzo.

A mu ibula: "Enu muendele kiiadi; o mukuenu uebi?" Muene uxi: "Ua di tele ni ixi iê." Uzuba kuzuela, jimbua jabixila; jabokona m'o'nzo iâ ngana iâ; jikala mu kuimba dingi. Atu ëxi: "Ivuenu o jimbua jala mu kuimba. Eie, Ndala ia kota, ndenge é uendele n'ê, ua mu jiba. O jimbua jê ja tu tangela." Adidi o tambi.

We praise
Mutelembe and Ngunga,
To whom were thrown the bowels;
They refused to them eat."

Ndala the elder set down the basket of meat on ground; he killed one dog. Says: "They will report me at home, saying, 'he killed his younger.'" He took up the basket; he goes ahead. The dog that he killed, here it comes again, singing:

"Ndala the elder
And Ndala the younger,
Went into the world
To destroy others.
We praise
Mutelembe and Ngunga;
They threw them the bowels;
They refused to them eat."

He set down again the basket of meat on the ground; he killed them both. He dug a grave; he covered them up.

He lifts up; goes on. The dogs, here they come again, singing:

"Ndala the elder
And Ndala the younger,
Went into the world
To kill others.
We praise
Mutelembe and Ngunga;
They threw them the bowels;
They refused to them eat."

He arrives in vicinity of the village. He dresses; lifts up; enters into the house.

They ask him: "You went two; thy companion, where is he?" He said: "He went to his country." He finishes speaking, (and) the dogs arrive; they enter the house of their master; they begin to sing again. The people say: "Hear the dogs are singing! Thou, Ndala the elder, thy younger thou wentest with him, thou hast killed him! His dogs, they told us!" They wailed the mourning.

XIII.

MON' A KIMANAUEZE NI MON' A KUMBI NI MBEJI.

Eme ngateletele na Kimanaueze, uavuala mon'ê ua diiala. Mona uakulu; uëza mu kitala kia kusakana. Pai â uxi: "Sakana." Muene uxi: "Eme nguami kusakana muhetu boxi." Pai â uxi: "Kikala usakana kuebi?" Muene uxi: "Eme, kikala ngisakana mon' a ngana Kumbi ni Mbeji." Mundu ëxi: "Nanii utena kuia bulu, b'ala mon' a ngana Kumbi ni Mbeji?" Muene uxi: "Eme muene nga mu mesena; ha boxi, nguami kusakana-bu."

Uasoneka mukanda ua kusakana; u u bana Mbâmbi.[435] Mbâmbi uxi: "Eme kî ngitena kuia bulu." Ua u bana dingi Soko.[435] Soko uxi: "Eme kî ngitena kuia bulu." U u bana Kikuambi. Kikuambi uxi: "Eme kî ngitena kuia bulu." Ua u bana Holokoko.[435] Holokoko uxi: "Eme ngisukila mu kaxi; bulu kî ngitena kubixila-bu." Mon' a diiala uxi: "Ngibanga kiebi?" Ua u bake mu kaxa; ua di xib'ê.

Akua na Kumbi ni Mbeji, êne mu kuiza mu taba o menia boxi. Kazundu uiza; usanga mon' a Kimanaueze, uxi: "Na velu,[436] ngi bane mukanda, ngiie n'â." Muene, na velu, uxi: "Tunda baba; ku alembua atu a mueniu, ala ni mababa, eie uxi 'ngiia-ku?' Utena kubixila kiebi?" Kazundu uxi: "Na velu, eme ngasoko-ko." Ua mu bana mukanda, uxi: "Ha k'utena kuia-ku, n'uvutuka n'â, ngu ku bana kibetu."

Kazundu uakatuka; uia bu fuxi, b'êne mu kuiza akua na Kumbi ni Mbeji mu taba. Uamumata o mukanda; uakutuka mu fuxi; ua di xib'ê. Kitangana, akua na Kumbi ni Mbeji ëza mu taba o menia. Ata disanga mu fuxi; Kazundu uabokona mu disanga.

Atabe menia; azangula. Ene k'ëjía kuma mu disanga mu abokona Dizundu. Abixila bulu; atula masanga bu kididi kiâ; atunda-ku. Kazundu uatubuka mu disanga. O m'o'nzo, mu êne mu baka o masanga a menia, abaka-mu ni meza. Kazundu ualukula mukanda; ua u tula ku tandu a meza. Uaii; uabatama mu hota ia 'nzo.

Kitangana, na Kumbi muene uiza m'o'nzo ia menia; utala ku meza: mukanda uala-ku. U u nomona; uibula, uxi: "Mukanda uatundu kuebi?" Exi: "Ngana, manii." Na Kumbi u u jikula; u u tanga. A u soneka ëxi: "Eme, mona a na Kimanaueze kia

XIII.

THE SON OF KIMANAUEZE AND THE DAUGHTER OF SUN AND MOON.

I often tell of na Kimanaueze, who begat a male child. The child grew up; he came to the age of marrying. His father said: "Marry." He said: "I will not marry a woman of the earth." His father said: "Then where wilt thou marry?" He said: "I, it must be, (that) I marry the daughter of Lord Sun and Moon." The people said: "Who can go to heaven, where is the daughter of Lord Sun and Moon?" He said: "I indeed, I want her; if on earth, I will not marry here."

He wrote a letter of marriage; he gives it to Deer. Deer says: "I cannot go to heaven." He gives it again to Antelope. Antelope says: "I cannot go to heaven." He gives it to Hawk. Hawk says: "I cannot go to heaven." He gives it to Vulture. Vulture says: "I reach half way; to heaven I cannot arrive." The young man said: "How shall I do?" He laid it aside in (his) box; he kept quiet.

The people at Lord Sun and Moon's used to come to get water on earth. Frog comes; he finds the son of Kimanaueze, says: "Young master, give me the letter, that I go with it." He, the young master, said: "Begone; where people of life, who have wings, gave it up, dost thou say: 'I will go there?' How canst thou get there?" Frog said: "Young master, I am equal to it." He gave him the letter, saying: "If thou canst not go there, and thou return with it, I will give thee a thrashing."

Frog started; he goes to the well, where are wont to come the people of Lord Sun and Moon to get water. He puts in his mouth the letter; he gets into the well; he keeps quiet. A while, the people of Lord Sun and Moon come to get water. They put a jug into the well; Frog enters into the jug.

They have got the water; they lift up. They don't know that Frog has entered into the jug. They arrive in heaven; they set down the jugs in their place; they go thence. Frog gets out of the jug. In that room where they were keeping the jugs of water, they kept also a table. Frog spat out the letter; he set it on the top of the table. He went; he hid in the corner of the room.

A while, Lord Sun himself comes into the room of the water; he looks on the table; a letter is on (it). He takes it, asks, saying: "Whence comes this letter?" They say: "Lord, we don't know." Lord Sun opens it; he reads it. Who wrote it says: "I, son of

Tumb' a Ndala, boxi, ngamesena kusakana ni mona a na Kumbi ni Mbeji." Na Kumbi uxingeneka, uxi ku muẋima uê: "O na Kimanaueze uêne boxi; eme ngi mutu ngene bulu; o uëza ni mukanda mukuahi?" Uabake mukanda mu kaxa; ua di xib'ê.

Na Kumbi ki azuba o kutanga o mukanda, Kazundu uabokona mu disanga. Kitangana, menia abu mu masanga; tuhatu tu' akua-kutaba azangula masanga; atuluka boxi. Abiẋila bu fuẋi; ata masanga mu menia. Kazundu uatubuka; uaii koxi a menia; uabatam'ê. Tuhatu tuazuba kutaba; ai'â.

Kazundu uatubuka mu menia; uai'ê mu sanzala iâ; ua di xib'ê. Ki abange izúa ikuxi, mon' a na Kimanaueze uibula Kazundu: "Ial'é, ku uendele ni mukanda, kiebi?" Kazundu uxi: "Ngana, mukanda, nga u bene; k'avutula lúa njimbu." Mon' a na Kimanaueze uxi: "Ial'é, uatange makutu; k'uële-ku." Kazundu uxi: "Ngana, kuene ku ngendele, uandala kumona."

Abange izúa isamanu; mon' a na Kimanaueze uasoneka dingi o mukanda ua kuibula o mukanda uatuama, uxi: "Ngatumu ku mi sonekena, enu na Kumbi ni Mbeji. O mukanda uami uendele; kana kî mua ngi vutuila o njimbu ia kuila, 'tua ku ẋikina, ba, tua ku di tunu.'" Uazuba ku u soneka; ua u jika. Uëxana Kazundu; ua mu ban' â. Kazundu ukatuka; ubiẋila bu fuẋi. Uamumata o mukanda; ukutuka mu menia; uabatam'ê bu hole ia fuẋi.

Kitangana, tuhetu tu' akua-kutaba tuatuluka; abiẋila bu fuẋi. Ata masanga mu menia; Kazundu uakutuka mu disanga. Azuba kutaba; azangula. Abandele ku uandanda,[487] u aleke Kabube.[488] Abiẋila bulu; abokona m'o'nzo. Atula masanga; ai'â. Kazundu utubuka mu disanga; ulukula mukanda. Ua u tula ku meza; uabatama mu hota.

Kitangana, na Kumbi ubita m'o'nzo ia menia. Utala ku meza: mukanda uala-ku. U u futununa; u u tanga. Mukanda uxi: "Eme, mon' a na Kimanaueze kia Tumb' a Ndala, nga ku ibul' eie, na Kumbi, o mukanda uami, uatuamene o kuia. Kana k'u ngi vutuila njimbu." Na Kumbi uxi: "Enu, tuhatu, muala mu ia mu taba, enu muala mu kuambata o mikanda?" Tuhatu tuxi: "Etu, ngana, kana." Na Kumbi, pata ia mu kuata; uabake mukanda mu kaxa. Usonekena mon' a na Kimanaueze, uxi: "Eie, uala mu ngi tumikisa o mikanda ia kusakana mon' ami, ngaẋikina, ha kima eie muene, diiala, uiza ni diẋikina dié; eme uê ni ngi ku ijíe." Uazuba kusoneka; uabudika mukanda. Ua u tula ku meza; uai'ê. Kazundu utunda mu hota; uanomona mukanda. Ua u mumata; ubokona mu disanga; ua di xib'ê.

na Kimanaueze kia Tumb' a Ndala, on earth, I want to marry with the daughter of Lord Sun and Moon." Lord Sun thinks, saying in his heart: "Na Kimanaueze lives on earth; I am a man that lives in heaven; he who came with the letter, who is he?" He put away the letter into the box; he kept quiet.

Lord Sun, when he finished reading the letter, Frog got into the jug. A while, the water is out of the jugs; the water-girls lift the jugs; they go down on earth. They arrive at the well; they put the jugs in the water. Frog gets out; goes under water; hides himself. The girls have finished bailing out; they go.

Frog comes out of the water; he goes to his village; he keeps quiet. When many days had passed, the son of na Kimanaueze asks Frog: "O fellow, where thou wentest with the letter, how?" Frog said: "Master, the letter, I delivered it; they have not yet returned (an) answer." The son of na Kimanaueze said: "O man, thou toldest a lie; thou didst not go there." Frog said: "Master, that same (place) where I went, thou shalt see."

They spent six days; the son of na Kimanaueze wrote again a letter to ask about the former letter, saying: "I wrote to you, you Lord Sun and (Lady) Moon. My letter went; not at all did you return me an answer, saying, 'we accept thee,' or 'we refuse thee.'" He finished writing it; he closed it. He called Frog; he gave it to him. Frog starts; he arrives at the well. He takes in his mouth the letter; he gets into the water; he squats on bottom of the well.

A while, (and) the girls, the water-carriers, come down; they arrive at the well. They put the jugs into the water; Frog gets into a jug. They finish filling; they lift up. They go up by the cobweb, which Spider had woven. They arrive in heaven; they enter the house. They set down the jugs; they go. Frog comes out of the jug; he spits out the letter. He lays it on the table; he hides in the corner.

A while, (and) Lord Sun passes through the room of the water. He looks on the table; a letter is on it. He uncovers it; he reads it. The letter says: "I, son of na Kimanaueze kia Tumb' a Ndala, I ask thee, Lord Sun, (about) my letter, that went before. Not at all didst thou return me an answer." Lord Sun said: "You, girls, who always go to fetch water, (are) you always carrying letters?" The girls said: "We, master, no." Lord Sun, doubt possessed him; he laid the letter into the box. He writes to the son of na Kimanaueze, saying: "Thou, who art sending me letters about marrying my daughter, I agree; on condition that thou in person, the man, comest with thy first-present; that I too may know thee." He finished writing; he folded the letter. He laid it on the table; he went away. Frog comes out of the corner; he takes the letter. He puts it in his mouth; he enters into the jug; keeps quiet.

Kitangana, menia abu mu masanga; tuhatu tuëza; azangula masanga. Iá ku ngoji ia Kabube; atuluka boxi. Abixila bu fuxi; ate masanga mu menia. Kazundu utubuka mu disanga; uaii bu hole ia fuxi. Tuhatu tuazuba kutaba; tuabande. Kazundu uatomboka; ubixila mu sanzala iâ; ua di xib'ê.

Ngoloxi iëza, uxi: "Ngàbeka kiá o mukanda." Ua u lukula; ubixila k'o'nzo ia mon' a na Kimanaueze. Ubaba ku dibitu; mon' a na Kimanaueze uibula, uxi: "Nanii?" Kazundu uxi: "Eme, Mainu dia Kazundu." Mon' a na Kimanaueze uabalumuka bu hama, bu azendelele, uxi: "Bokona." Kazundu ubokona; u mu bana mukanda; utubuk'ê. Mon' a na Kimanaueze u u futununa; u u tanga. Ki a di kundu na Kumbi, kia mu uabela; uxi: "Kazundu, manii kidi kiê ki a ng' ambelele, uxi 'uandala kumona ku ngendele.'" Ua di xib'ê; uazekele.

Kimenemene, uanomona makuinii-a-uana a mukuta; uasoneka mukanda, uxi: "Enu, na Kumbi ni Mbeji, dixikina di diz' odio; eme ngaxala mu kenga o kilembu. Enu koko, ngi tumikisienu o suilu ia kilembu." Uazuba mukanda; uëxana Mainu dia Kazundu. Uëza; ua mu bana mukanda ni itadi, uxi: "Ambata."

Mainu dia Kazundu uzangula; ubixila bu fuxi. Uabokona koxi a fuxi; ua di xib'ê. Kitangana, tuhatu tuatuluka; tuta masanga mu menia; Kazundu uabokona mu disanga. Tuhatu tuazuba kutaba; tuzangula. Tubandela ku uandanda; abixila m'o'nzo ia menia. Atula masanga; ai'â.

Kazundu utubuka mu disanga; uatula mukanda ku meza ni itadi. Uaii; uabatama mu hota. Kitangana, na Kumbi uëza m'o'nzo ia menia; usanga mukanda ku meza. Ua u nomona ni itadi; uötange. Utangela muhetu ê o njimbu, iatundu ku holome; muhetu ê uaxikina.

Na Kumbi uxi: "Uala mu kuiza ni mikanda, kî ngu mu ijía; o kudia kuê ngu ku lambesa kiebi?" O muhetu ê uxi: "Tu ku lamba ngoho, ni tutula ku meza, kuene kuala mu kala o mikanda." Na Kumbi uxi: "Kiauaba." Ajiba mama ia sanji; a i teleka. Ngoloxi iëza; alambe funji. Atula makudia ku meza; ajika-ku. Kazundu uëza ku meza; uadi makudia. Uai'ê mu hota; ua di xib'ê.

Na Kumbi usoneka mukanda, uxi: "Eie, holome ami, dixikina, di ua ngi tumikisa, ngatambula. O suilu ia kilembu, u ngi bana saku ia itadi." Uazuba mukanda; ua u tula ku meza; uai. Kazundu utunda mu hota; uakatula mukanda. Uakutuka mu disanga; uazekele.

A while, the water is out in the jugs; the girls come; they lift the jugs. Now (they go) to the cord of Spider; they get down on earth. They arrive at the well; they put the jugs into the water. Frog gets out of the jug; goes to the bottom of the well. The girls have done filling; they go up. Frog goes ashore; he arrives in their village; he keeps quiet.

The evening come, he said: "Now I will take the letter." He spat it out; he arrived at the house of the son of na Kimanaueze. He knocks at the door; the son of na Kimanaueze asks, saying: "Who?" Frog says: "I am Mainu the Frog." The son of na Kimanaueze got up from bed, where he had reclined, saying: "Come in." Frog went in; he delivered him the letter; he went out. The son of na Kimanaueze he uncovers it; he reads it. What Lord Sun announces, it pleases him; says: "Frog, why, (it was) his truth he told me, saying, 'thou shalt see where I went.'" He paused; slept.

Morning, he took forty macutas; wrote a letter, saying: "You, Lord Sun and Moon, the first-present is coming here; I remain to seek for the wooing-present. You there, ye send me the amount of the wooing-present." He finished the letter; called Mainu the Frog. He came; he gave him the letter and the money, saying: "Carry."

The Frog starts, he arrives at the well. He enters under the well; he keeps quiet. A while, (and) the girls come down; they put the jugs in the water; Frog enters into a jug. The girls have finished filling; they take up. They go up by the cobweb; they arrive in the room of the water. They set down the jugs; they go.

Frog gets out of the jug; he puts down the letter on the table with the money. He went; hid in the corner. A while, (and) Lord Sun comes into the room of the water; he finds the letter on the table. He takes it with the money; he reads it. He tells his wife the news that came from the son-in-law; his wife assents.

Lord Sun says: "Who is coming with the letters, I do not know him; his food, how shall it be cooked?" His wife said: "We will cook it anyhow, and put (it) on the table, where are usually the letters." Lord Sun said: "Very well." They kill a mother hen; they cook it. Evening comes; they cook the mush. They set the eatables on the table; they shut (the door). Frog comes to the table; he eats the victuals. He goes to the corner; he keeps quiet.

Lord Sun writes a letter, saying: "Thou, son-in-law (of) mine, the first-present, which thou hast sent me, I have received. The amount of the wooing-present, thou shalt give me a sack of money." He finished the letter; he laid it on the table; went. Frog came out of the corner; took the letter. He entered the jug; slept.

Kimenemene, tuhatu tuanomona masanga; atuluka boxi. Abixila bu fuxi; ate masanga mu menia. Kazundu uatomboka mu disanga. Tuhatu tuazuba o kutaba; abande.

Kazundu uatubuka mu menia; ubixila mu sanzala iâ. Ubokona m'o'nzo iê; unang'ê. Kumbi diafu; ngoloxi iatuluka; uxi: "Ngàbeka kiá mukanda." Uakatuka; ubixila k'o'nzo ia mon' a na Kimanaueze. Ubaba ku dibitu; mon' a na Kimanaueze uxi: "Nanii?" Kazundu uxi: "Eme Mainu dia Kazundu." Uxi: "Bokona." Kazundu uabokona; uabana mukanda; uatubuk'ê. Mon' a na Kimanaueze ufutununa mukanda; uötange; iú uöbake.

Uabange izúa isamanu; uatenesa o saku ia kitadi.[439] Uixana Kazundu; Kazundu uëza. Mon' a na Kimanaueze uasoneka mukanda, uxi: "Enu, makou' ami, kilembu ki kiz' okio; hinu eme muene, ngimona o kizúa kia kubenga mukaji ami." O mukanda, ua u bana Kazundu, ni itadi.

Kazundu uakatuka; ubixila bu fuxi. Uabokona koxi a menia; uasuam'ê. Kitangana, akua-kutaba atuluka; abixila bu fuxi. Ate masanga mu menia; Kazundu uabokona mu disanga. Azuba kutaba; azangula. Abandele ku uandanda ua Kabube; abixila bulu. Atula masanga m'o'nzo ia menia; atundu-ku. Kazundu utomboka mu disanga; utula mukanda ku meza, ni itadi. Uaii mu hota; uasuam'ê.

Na Kumbi uiza m'o'nzo ia menia; usanga mukanda ni itadi. Uakatula; uidika mukaji ê, na Mbeji, o itadi. Na Mbeji uxi: "Kiauaba." Akuata seseme[440] ia ngulu; a i jiba. Alambe kudia; atula ku meza; ajika-ku. Kazundu uëza mu dia; uadi. Uazuba; uabokona mu disanga; uazekele.

Kimenemene, akua-kutaba azangula masanga; atuluka boxi. Abixila bu fuxi; aboteka masanga mu menia. Kazundu uatundu mu disanga; uasuam'ê. Azuba kutaba; abanda bulu. Kazundu uatomboka; ubixila mu sanzala iâ. Ubokona m'o'nzo iê; ua di xib'ê; uazekele.

Kimenemene, utangela mon' a na Kimanaueze, uixi: "Na velu, ku ngendele, kilembu nga a bana; atambula. A ngi lambela seseme ia ngulu; eme ngadi. O kiki, eie muene umona o kizúa kia kuia mu benga." Mon' a na Kimanaueze uixi: "Kiauaba." Akal'â; kuinii dia kizúa ni iadi.

Mon' a na Kimanaueze uxi: "Ngabindemena atu, aia mu ngi bengela o dibanga; kî nga a mono. Exi, 'kî tutena kuia bulu.' O kiki, ngibanga kiebi, eie Kazundu?" Kazundu uxi: "Na velu iami,

Morning, (and) the girls take the jugs; they go down to the earth. They arrive at the well; they put the jugs into the water. Frog got out of the jug. The girls finished filling; they went up.

Frog went out from the water; he arrived in their village. He enters into his house; he waits. The sun is gone; evening has come down; he says: "I will now bring the letter." He started; arrived at the house of the son of na Kimanaueze. He knocks at the door; the son of na Kimanaueze says: "Who?" Frog says: "I am Mainu the Frog." Says he: "Come in." Frog went in; he gave the letter; he went out. The son of na Kimanaueze uncovers the letter; he reads it; now he sets it aside.

He spent six days; he has completed the sack of money. He called Frog; Frog came. The son of na Kimanaueze wrote a letter, saying: "You, my parents-in-law, the wooing-present comes here; soon I myself, I shall find a day to bring home my wife." The letter, he gave it to the Frog, with the money.

Frog started; he arrived at the well. He went in under water; he hid. A while, (and) the water-carriers came down; they arrived at the well. They put the jugs into the water; Frog entered into a jug. They finished filling; they take up. They go up by the cobweb of Spider; they arrive in heaven. They set down the jugs in the room of the water; they go out. Frog gets out of the jug; he lays down the letter on the table with the money. He goes into the corner; he hides.

Lord Sun comes into the house of the water; he finds the letter and the money. He takes them; he shows the money to his wife, Lady Moon. Lady Moon says: "Very well." They take a young hog; they kill it. They have cooked the food; they set (it) down on table; shut (the door). Frog came to eat; he ate. He finished; entered into the jug; slept.

Morning, (and) the water-carriers take up the jugs; they get down on earth. They arrive at the well; they dip the jugs into the water. Frog gets out of the jug; he hides. They finish filling; go up to heaven. Frog went ashore; he arrived in their village. He entered his house; kept quiet; slept.

Morning, he tells the son of na Kimanaueze, saying: "Young master, where I went, I gave them the wooing-present; they received it. They cooked me a young hog; I ate. Now, thou thyself shalt choose the day of going to bring her home." The son of na Kimanaueze said: "Very well." They lived on; ten days and two.

The son of na Kimanaueze said: "I need people, to go to bring home the bride for me; I find them not. They say, 'we cannot go to heaven.' Now, how shall I do, thou, Frog?" Frog said:

di xibe é; eme ngasoko-ko, o kuia mu mu benga." Mon' a na Kimanaueze uixi: "Eie k'utena. Eie uatena kiá kuambata mikanda; ha ku mu benga, k'utena." Kazundu uxi dingi: "Na velu, di xibe é; k'ubindame ngoho. Eme muene ngitena kuia mu benga; k'u ngi tende." Mon' a na Kimanaueze uxi: "Ngà ku tale." Uakatula huta; uabana Kazundu.

Kazundu ukatuka; ubixila bu fuxi. Ubokona mu fuxi; uabatam'ê. Kitangana, akua-kutaba atuluka; abixila bu fuxi. Aboteka masanga; Kazundu uabokona. Atabe; abande bulu. Abixila m'o'nzo ia menia; atula masanga; ai'â. Kazundu utubuka mu disanga; uasuama mu hota. Kumbi difua; mu ngoloxi ia usuku, Kazundu utunda m'o'nzo ia menia; uia ni kukenga m'o'nzo mu azekele mon' a na Kumbi. U mu sanga, iú uazeka. U mu lokola disu; ulokola dingi diamukuâ. Ua a kutu bu dilesu; uëza m'o'nzo ia menia, mu hota iê. Uabatam'ê, uazekele.

Kimenemene, atu oso abalumuka; mon' a na Kumbi k'atena kubalumuka. A mu ibula: "Eie k'ubalumuka?" Uxi: "O mesu a ngi badikinia; kî ngitena kutala." Pai â ni manii â ëxi: "Ihi ibanga kiki? Muene mazá k'a di tende."

Na Kumbi uazangula akunji aiadi, uxi: "Ndenu ku Ngombo, muàzambule mon' ami, uala mu kata o mesu." Akatuka; abixila ku mukua-Ngombo. A a zalela; mukua-Ngombo uatubula kita.[441] Akua-kuzambula k'atumbula mahaxi; ëxi ngoho: "Tuëza mu tu zambula." Mukua-Ngombo[444] utala mu kita, uxi: "Mahaxi a mi beka; o uala mu kata, muhetu; o mahaxi a mu kate, mesu. Enu muëza, a mi tumu; k'enu mua di ijila ku muxima uenu. Mahezu enu." Akua-muzambu[444] ëxi: "Kidi. Tala kiá, kioso kiabeka o kukata." Mukua-Ngombo utala dingi, uxi: "Muene muhetu, uala mu kata, kilúa asakana; a mu mono ngoho. O ngan' ê, ua mu zuelesa, muene uatumikisa o uanga, uxi: 'Muhetu ami ëze; ha k'ëza, ufua.' Enu, muëza mu taha, kà mu bekienu kuà munume ê, abuluke. Mahezu enu." Akua-muzambu axikina; abalumuka. Asanga na Kumbi; a mu tudila jinjimbu ja Ngombo. Na Kumbi uxi: "Kiauaba; tuzeke. Mungu a mu tulula boxi." O Kazundu, uala mu hota iê, iú uivua ioso, i ala mu di kunda. Azekele.

Kimenemene, Kazundu uabokona mu disanga. Akua-kutab' ëza; azangula masanga. Atuluka boxi; abixila bu fuxi. Ate masanga mu menia; Kazundu uatundu mu disanga. Uabatam'ê koxi a fuxi. Akua-kutaba abande.

"My young master, be quiet; I am equal to it, to go and bring her home." The son of na Kimanaueze said: "Thou canst not. Thou couldst indeed carry the letters, but bring her home thou canst not." Frog said again: "Young master, be quiet; be not troubled for naught. I indeed am able to go and bring her home; do not despise me." The son of na Kimanaueze said: "Let me try thee." He took victuals; he gave to Frog.

Frog starts; he arrives at the well. He gets into the well; he hides. A while, the water-carriers come down; they arrive at the well. They dip in the jugs; Frog enters. They have filled; they go to heaven. They arrive in the room of the water; they set down the jugs; they go. Frog gets out of the jug; he hides in the corner. The sun set; in the evening of the night, Frog went out of the room of the water; he went seeking in the room where slept the daughter of Lord Sun. He finds her asleep here. He takes out one of her eyes; he takes out again the other. He tied them up in a handkerchief; he came in the room of the water, in his corner. He hid; slept.

Morning, all people got up. The daughter of Lord Sun cannot get up. They ask her: "Dost thou not get up?" She says: "(My) eyes are closed; I cannot see." Her father and mother say: "What may cause this? Yesterday, she did not complain."

Lord Sun takes up two messengers, saying: "Go to Ngombo, to divine (about) my child, who is sick as to the eyes." They start; they arrive at the Ngombo-man's. They spread for them; the Ngombo-man takes out the paraphernalia.[441] The divining people,[442] (they) do not let know the disease; they say only: "We have come to be divined." The Ngombo-man looks into the paraphernalia, says: "Disease has brought you; the one who is sick is a woman; the sickness that ails her, the eyes. You have come, being sent; you have not come of your own will. I have spoken." The divining people said: "Truth. Look now what caused the ailment." The Ngombo-man looks again; says: "She, the woman, who is sick, is not yet married; she is chosen only. Her master, who bespake her, he sent the spell,[443] saying, 'my wife, let her come; if she does not come, she shall die.' You, who came to divine, go, bring her to her husband, that she may escape. I have spoken." The divining men[444] assented; they got up. They find Lord Sun; they report him the words of Ngombo.[444] Lord Sun said: "All right. Let us sleep; to-morrow they shall take her down to the earth." Frog being in his corner, he hears all that they are saying. They slept.

(At) morning, Frog got into the jug; the water-carriers come; they take up the jugs. They descend to the earth; they arrive at the well. They put the jugs into the water; Frog came out of the jug. He hid under the well. The water-carriers went up.

Na Kumbi uambela Kabube, uxi: "Leka uandanda ua dikota, katé boxi; manii lelu o kutulula mon' ami boxi." Kabube ualeka; uazuba. Ala mu nanga.

O Kazundu uatubuka mu fuxi; uia mu sanzala iâ. Usanga mon' a na Kimanaueze, uxi: "Na velu é! dibanga dié lelu diza." Mon' a na Kimanaueze uxi: "Tunda baba, ial'é! u mukua-makutu." Kazundu uxi: "Ngana, kidi kiene. Nganda ku ku bekela nê mu ngoloxi ia usuku." A di xib'â.

Kazundu uavutuka bu fuxi; uakutuka mu menia; ua di xib'ê. Kumbi diafu; mon' a na Kumbi a mu tulula boxi. A mu tula bu fuxi; abande â.

Kazundu utomboka mu fuxi; uambela mon' a muhatu, uxi: "Eme muene ngu mukunji ué; tuie ngà ku beka kuà ngan' enu." Kazundu ua mu vutuila mesu ê; akatuka. Abokona m'o'nzo ia mon' a na Kimanaueze. Kazundu uxi: "Na velu é! banga dié didi." Mon' a na Kimanaueze uxi: "Tana-ku! Mainu dia Kazundu."

Mon' a na Kimanaueze asakana[445] ni mon' a na Kumbi ni Mbeji; akal'â. Ene oso alembuele kuia bulu; ua ki tena, Mainu dia Kazundu.

Ngateletele kamusoso kami. Mahezu.

XIV.

DIBANGA NI HUEDI JE.

Ngateletele kamusoso.

Mon' a diiala uêne ni pange jê jiuana ja mala; tanu muene. Uamuene muhatu; ua mu benga. Dibanga diazeka izúa iuana ia ubanga; a di tubula. Uate imbia ia funji bu jiku; ualambe funji; iabi. Uakandula ngalu ia ngan' â; uakandula dingi ngalu ia huedi jê jiuana. Uai mu ku a bekela.

Huedi jê jixi: "Ha tudia o funji ié, tu tumbule majin' etu." O muhatu uxi: "Majin' enu kî ngëjía." Exi: "Ha k'uëjía, ambata funji ié." Ua i zangula; uëza naiu m'o'nzo iê. Adi funji iâ, ni diiala ni muhatu; azekele.

Kimenemene, ualambe dingi o funji. Uai mu ku i bekela o huedi jê. Huedi jê jixi: "Ha tudia o funji ié, tu tumbule o majin' etu." Muhatu uxi: "Majin' enu kî ngëjía." Exi: "Zangula funji ié." Uazangula; ubokola m'o'nzo iê. Adi funji iâ. O muhatu uala mu

Lord Sun tells Spider, saying: "Weave a large cobweb, down to the earth; for to-day is the taking down of my daughter to the earth." Spider wove; finished. They are passing time.

Frog got out of the well; he goes to their village. He finds the son of na Kimanaueze, says: "O young master! thy bride, to-day she comes." The son of na Kimanaueze says: "Begone, man, thou art a liar." Frog says: "Master, truth itself. I will bring her to thee in the evening of the night." They kept quiet.

Frog returned to the well; he got into the water; he was silent. The sun set; the daughter of Lord Sun, they take her down to the earth. They leave her at the well; they go up.

Frog gets out of the well; he tells the young woman, saying: "I myself am thy guide; let us go that I bring thee to your master." Frog returned to her her eyes; they started. They enter the house of the son of na Kimanaueze. Frog says: "O young master! thy bride (is) here." The son of na Kimanaueze said: "Welcome! Mainu the Frog."

The son of na Kimanaueze married with the daughter of Lord Sun and (Lady) Moon; they lived on. They all had given up going to heaven; who could (do) it (was) Mainu the Frog.

I have told my little story. Finished.

XIV.

A BRIDE AND HER BROTHERS-IN-LAW.

Let me tell a little tale.

A young man had four brothers; the fifth (was) himself. He saw a girl; he married her. The bride slept the four days of brideship; they brought her out. She set the pot of mush on the fire; she cooked the mush; it is done. She took out the dishful of her master; she took out moreover the dishful of her four brothers-in-law. She went to bring (it) them.

Her brothers-in-law said: "If we eat thy mush, tell us our names." The woman said: "Your names, I know them not." They said: "If thou knowest them not, take away thy mush." She took it up; went with it into her house. They ate their mush, both the man and the woman; they slept.

(In) morning, she cooked again the mush. She went to bring it to her brothers-in-law. Her brothers-in-law said: "If we eat thy mush, tell us our names." The woman said: "Your names, I do not know them." They said: "Take up thy mush." She took up;

xingeneka: "O huedi jami jala mu di tuna o funji iami. Eme muene kî ngëjía majin' â." Azekele.

Kuaki; anange. Utula mu kumbi dia ngoloxi, muhatu uanomona mbombo,[446] uxi: "Ngiia mu zuka." Uabixila bu kinu; uate mbombo mu kinu; umateka kuzuka. Kanjîla katula mu muxi, uala bu kinu. Kanjîla kala mu kuimba, këxi:

"Kuédi zai ézi,
K'u zí zi mazin' â?
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, ngu ku ámbel'é!
O Túmba Sikúndu;
O Túmba Sikúndu Muná!
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, ngu ku ámbel'é!
O Túmba Kaúlu;
O Túmba Kaúlu Muná!
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, nga ku ámbel'é!"[447]

Mon' a muhatu uatakula muixi boxi; uanomona ditadi; uakaie kanjîla, uxi: "Kala mu ngi bakela jinguzu."[448] Kanjîla kai. Uazuku; mbombo iabi.

Uazangula; uabokona m'o'nzo. Uate imbia ia funji bu jiku; iabi. Uakandula ngalu jiiadi; uazangula, ubekela huedi jê. Huedi jê jixi: "Tu tumbule majin' etu." Uxi: "Kî ngi m'ëjía, majin' enu." Exi: "Ambata funji ié." Uazangula; uabokona m'o'nzo. Adi funji iâ; azekele.

Kimenemene, uazangula dingi o mbombo; uabixila bu kinu; uate mbombo mu kinu. Uazangula muixi; umateka kuzuka. Kanjîla katula dingi, këxi:

"Kuédi zai ézi,
K'u zí zi mazin' â?
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, ngu ku ámbel'é!
O Túmba Sikúndu;
O Túmba Sikúndu Muná!
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, ngu ku ámbel'é!
O Túmba Kaúlu;

entered her house. They ate their mush. The woman is thinking: "My brothers-in-law keep on refusing my mush. I indeed do not know their names." They slept.

It dawned; they spent the day. Arriving at the hour of evening, the woman took the mbombo,[446] saying: "I will go to pound." She arrived at the mortar; she put the mbombo into the mortar; she begins to pound. A little bird alights on the tree, that is near the mortar. The little bird begins to sing, saying:

"Thy brothers-in-law these,
Thou knowest not their names?
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Sikundu;
(One is) Tumba Sikundu Muná!
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Kaulu;
(One is) Tumba Kaulu Muná!
Listen, I will tell thee!
She pounds!
Listen, I have told thee!"[447]

The young woman threw the pestle on the ground; she took a stone; she chased the bird, saying: "It is making me noise." The little bird went. She has pounded; the mbombo is finished.

She takes up; enters into the house. She set the pot of mush on the fire; it is done. She takes out two dishfuls; she takes (it) up, brings (it) to her brothers-in-law. Her brothers-in-law say: "Tell us our names." She says: "I know (them) not, your names." They say: "Take (away) thy mush." She took it up; she entered the house. They ate their mush; they slept.

Morning, she took up again the mbombo; she arrived at the mortar; she put the mbombo into the mortar. She has taken up the pestle; she begins to pound. The little bird alights again, saying:

"Thy brothers-in-law these,
Thou knowest not their names?
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Sikundu;
(One is) Tumba Sikundu Muná!
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Kaulu;

O Túmba Kaúlu Muná!
Húlakana, ngu ku ámbel'é!
Utuá!
Húlakana, nga ku ámbel'é!"

Muhatu ua ka kaie. Ki azuba o kukaia, uxingeneka ki ala mu kuimba o kanjîla. Uxi: "Kala mu ngi tangela o majin' a huedi jiami; o kiki ngatukumuka!" Uazuku; mbombo iabi.

Uëza m'o'nzo; uate funji bu jiku. Ua i lambe; iabi. Uakandula; uia mu ku a bekela. Exi: "Ha tudia funji ié, tu tumbule majin' etu." Muhatu uxi: "O iú, Tumba Sikundu; o iú, Tumba Sikundu Muná; o iú, Tumba Kaulu; o iú Tumba Kaulu Muná." Huedi jê jolela; atambula o funji iâ; adi. Muene uëza m'o'nzo iê; akal'â, ni ngan'â.

O mon' a diiala uasakenene o muhatu ê. O diiala uakexile ni pange jiuana. O muhatu, ua mu sakenene, k'ëjidile majin'â. Ki ële mu zuka, kanjîla ka mu tangelele majina a huedi jê.

Ngateletele kamusoso kami. Mahezu.

XV.

O JIHOJI NI KIMONA-NGOMBE.

O jihoji mu ngongo jatunga. Muvu umoxi, nzala iëza mu ngongo.[449] Kana kuma ku adia.

O jihoji jixi: "Tubanga kiebi? O nzala iavulu. O mutu uêne ni jingombe jê. Tuia-ku kuebi? Buala dikanga ria fundu[450] imoxi ngó." Azangula; abixila mu kanga.

O munzangala ua hoji ia muhatu uakituka mutu. A mu zuika kiambote; a mu tokola kiambote. A mu bana jindunge, ëxi: "Ubita bu sanzala ia iuná, uala ni jingombe javulu; muene, jina diê ngana Kimona-ngombe kia na Mbua.[451] Eie, ki ubita-bu, uàmba kiki: 'Ngala mu ia kuà pange ami, uatunga kuku.' O ngana Kimona-ngombe kia na Mbua, muene, ki a ku mona, uà ku zuelesa pala ku ku sakana. O ki anda ku ku sakana, eie u mu jiba; etu tukuate o jingombe pala kudia."

O munzangala ua hoji iataia. Uakutuka kiá mu njila. Uabixila bu kanga dia Kimona-ngombe; u mu sanga uaxikama bu muelu ua 'nzo.

(One is) Tumba Kaulu Muná!
Listen, I will tell thee!
She pounds!
Listen, I have told thee!"

The woman chased it. When she had chased, she thinks what the little bird is always singing. She says: "It was telling me the names of my brothers-in-law; now I perceive!" She has pounded; the mbombo is finished.

She came into the house; she put the mush on the fire. She cooked it; it is done. She took out; went to bring them. They said: "If we shall eat thy mush, tell us our names." The woman said: "This one (is) Tumba Sikundu; this one, Tumba Sikundu Muná; this one, Tumba Kaulu; this one, Tumba Kaula Muná." Her brothers-in-law laughed; they accepted their mush; ate. She came to her house; they lived on, with her master.

A young man married his wife. The man had four brothers. The woman, whom he had married, knew not their names. When she went to pound, a little bird told her the names of her brothers-in-law.

I have told my little tale. Finished.

XV.

THE LIONS AND KIMONA-NGOMBE.

The lions in the land settled. One year, famine came in the world.[449] There was no place (where) to eat.

The lions said: "How shall we do? Hunger is great. Man has always his cattle. How shall we get there? It is the distance of one camp[450] only." They start; arrive in outskirts.

A youth of a she-lion turned into a human being. They dressed her finely; they trimmed her hair nicely. They give her instructions, saying: "Thou shalt pass through the village of him who has many cattle; his name is ngana Kimona-ngombe kia na Mbua.[451] Thou, when thou shalt pass, shalt say this: 'I am going to my brother, who lives yonder.' Ngana Kimona-ngombe kia na Mbua, he, when he will see thee, he will talk to thee, to marry thee. When he will thee marry, thou shalt kill him, that we may catch the cattle to eat."

The young lioness assented. She took at once the road. She arrives outside of Kimona-ngombe's; she finds him seated on the threshold of the house.

Muene ua mu ibudixile: "Eie, u mon' a muhatu, uala mu ia kuebi?" O muhatu uavutuila, uxi: "Ngala mu ia mu menekena pange ami. Ngabuila; a ngi bane tumenia, nginue." A mu bana. O ngana Kimona-ngombe ua mu ibudisa dingi, uxi: "Eie, mon' a muhatu, uasakana kiá?" O muene uxi: "Kilúa ngisakana." Ua mu tesele maka; o muhatu uaxikina. Uxi: "Ngiie hanji ku bata, ngàtangele adi ami. Ngiza mu izúa iiadi."

Uabixila ku bata diâ; uatangela akuâ, kuma: "Kimona-ngombe ua ngi zuelesa ku ngi sakana." Akuâ ëxi: "Kiauaba." O muhatu uazeka izúa iiadi; ió uavutuka ku diiala; ua mu sange. A mu jibila hombo; uadi. A mu tungila o'nzo; uabokona.

O diiala, ngana Kimona-ngombe, uxi: "Ngiia mu zeka m'o'nzo ia dibanga." O mon' ê, a mu vuala ni na mvuale, jina diê Ndala ja Kimona-ngombe kia na Mbua, mon' a ndenge hanji, uanienganana pai â, uxi: "Ngàzeka ni papaii." Kuala manii â uxi: "O pai enu uala mu ia mu zeka m'o'nzo ia dibanga; eie, tuzeke n'eme."[452] O mona nguaiê; uala mu didila pai â. Pai â uaxikina: "O mona ua ngi nienganana; ngiia n'ê."[453]

Abixila m'o'nzo ia dibanga; axikama bu hama. O dibanga uxi: "O mbanza uëza ni mona." O mbanza uxi: "O mon' ami ua ngi nienganana; nguê kuxala kuà manii â." Azeka. O diiala uazeka ni mon' ê boxi.[454]

Abixila mu kaxi ka usuku. O muhatu ubalumuka bu hama; uakituka hoji; uamesena kukuata o diiala. O mona, uazeka ku ema dia diiala, ua mu mono. Uabalumuna pai â, uxi: "Papaii, boxi bala mu lumata." Pai â uabalumuka. O hoji iakituka muhatu.

Kuma kuaki. Anange dikumbi. Ngoloxi iamukuâ iëza. Diiala ni mon' ê ëza mu zeka. O muhatu uxi: "Mbanza, o mona ua ku balumuine kiá mu usuku; palahi uëza n'ê dingi?" O mbanza ua mu ambela, uxi: "Mon' ami ua ngi nienganana." Azeka.

O muhatu uiva k'o'xi iâ, ku atundu, ala mu mu ixana: "Eie uaia mu dia Kimona-ngombe kia na Mbua, k'uiz'á?" O muhatu ha utaia, uxi:

"Hombo ia Kimona-ngombe iazeka;
Mubika ua Kimona-ngombe uazeka;
Sanji ia Kimona-ngombe iazeka;
Ngulu ia Kimona-ngombe iazeka;
Mbudi ia Kimona-ngombe iazeka;
Muene Kimona-ngombe uazeka;

He asked her: "Thou, young woman, art going where?" The woman replied, saying: "I am going to visit my brother. I am tired; let them give me a little water, that I may drink." They give her. Ngana Kimona-ngombe asks her again, saying: "Thou, young woman, art thou married already?" She says: "Not yet (am) I married." He made her proposal; the woman accepted. She says: "Let me go home first, that I tell my parents. I shall come in two days."

She arrived at their home; she told the others, saying: "Kimona-ngombe has talked to me, to marry me." The others say: "That is good." The woman slept two days; then she returned to the man; she found him. They killed for her a goat; she ate. They built her a house; she entered.

The man, ngana Kimona-ngombe, says: "I will go to sleep in the house of the bride." His son, begotten with the head-wife, his name (is) Ndala ja Kimona-ngombe kia na Mbua, a child yet, hangs on to his father, saying: "I will sleep with papa." Then his mother says: "Thy father is going to sleep in the house of the bride; thou, let us sleep with me."[452] The child will not; he is crying after his father. His father consents: "The child is hanging on to me; I will go with him."[453]

They arrive in the house of the bride; they sit on the bed. The bride says: "The chief has come with a child." The chief said: "My child was hanging on to me; he would not stay with his mother." They lie down. The man lies down with his son, on the ground.[454]

They arrive in middle of night. The woman gets up on bed; she turns a lioness; she wants to catch the man. The son, who is lying behind the man, he sees her. He rouses his father, saying: "Father, on the ground, it is biting." His father got up. The lioness turned a woman.

Day shone. They spent the day. Another evening is come. The man and his son come to sleep. The woman says: "O chief, the child has aroused thee already in the night; why dost thou come with him again?" The chief speaks to her, saying: "My son was hanging on to me." They sleep.

The woman hears in her country, whence she came, (how) they are calling her: "Thou, who wentest to kill Kimona-ngombe kia na Mbua, art thou not coming?" The woman then answers, saying:

"The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep;

Ndala ja Kimona-ngombe k'êne kilu mu polo, púú!
Ndala ja Kimona-ngombe k'êne kilu mu polo, púú!"

O muhatu, ki ëmbila kiki, uakituka hoji; uamesena kukuata o diiala.

O mona uazeka ku ema dia diiala, u mu balumuna, uxi: "Papaii, balumuka, boxi bala mu lumata." O pai â u mu vutuila: "Inzo ia ube; ihi ilumata boxi?" O mona uxi: "Boxi bala mbanze ni mandu." O pai â ua mu vutuila ḍingi: "Eie, mona, uala ni makutu; eme kî ngala mu kuiva."[455] Azeka dingi katangana kofele.

O muhatu uivua akuâ, ala mu mu ixana: "Uaia mu dia Kimona-ngombe kia na Mbua, k'uiz'á?" O muene utambujila, uxi:

"O hombo ia Kimona-ngombe iazeka;
O mubika ua Kimona-ngombe uazeka
O sanji ia Kimona-ngombe iazeka;
O mbudi ia Kimona-ngombe iazeka;
O ngulu ia Kimona-ngombe iazeka;
O muene Kimona-ngombe uazeka;
O Ndala ja Kimona-ngombe k'êne kilu mu polo, púú!
O Ndala ja Kimona-ngombe k'êne kilu mu polo, púú!"

O Ndala uabalumuka ku ema dia pai â uxi: "Papaii, balumuka! mu o'nzo muala kiama!" O pai â, njinda ja mu kuata, uxi: "Tuie, ngà ku beka kuà manii enu. Ua ngi fidisa[456] o kilu."

Atubuka bu kanga mu kaxi ka usuku. O mona ha uambela pai â bu kanga, uxi: "O muhatu é uala mu kituka kiama." O pai â uakuata jipata, uxi: "Mon' ami, uazuela makutu." O mona uxi: "Kidi muene, papaii. Tuvutuke m'o'nzo; eie uàzeka makutu, u mu tale." Avutuka; azeka.

O muhatu uxi: "O mona, uendele kiá mu mu beka kuà manii â, palahi uvutuka dingi?" O diiala uxi: "Mona nguê." Azeka. O diiala ua di futu o mulele mu mutue; uala mu tala.

O muhatu uivua iá a mu ixana k'o'xi iâ, ëxi: "Uaia mu dia Kimona-ngombe kia na Mbua, k'uiz'á?" Muene utambujila, uxi:

"O hombo ia Kimona-ngombe iazeka;
O mubika ua Kimona-ngombe uazeka;
O sanji ia Kimona-ngombe iazeka;
O ngulu ia Kimona-ngombe iazeka;
O mbudi ia Kimona-ngombe iazeka;
O muene Kimona-ngombe uazeka makutu;
O Ndala ja Kimona-ngombe k'êne kilu mu polo, púú!"

Ndala ja Kimona-ngombe has no sleep on face, pooh!
Ndala ja Kimona-ngombe has no sleep on face, pooh!"

The woman, after singing this, turned a lioness; she wanted to catch the man.

The son, who was lying behind the man, rouses him, saying: "Father, arise, on the ground, it is biting." His father replies: "The house is new; what (can) bite on the ground?" The son says: "On the ground are roaches and maggots." His father answers him again: "Thou, child, hast lies; I am not listening." [455] They sleep again a little while.

The woman hears the others, who are calling her: "Thou who wentest to kill Kimona-ngombe kia na Mbua, art thou not coming?" She then responds, saying:

"The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep;
Ndala ja Kimona-ngombe has no sleep on face, pooh!
Ndala ja Kimona-ngombe has no sleep on face, pooh!"

Ndala stood up behind his father, saying: "Father, get up! in house there is a wild beast." His father, anger possessed him, he said: "Let us go, that I bring thee to thy mother. Thou disturbest my sleep."

They get outside in midst of night. The son then tells his father outside, saying: "Thy wife has been turning a wild beast." His father has doubts, says: "My son, thou tellest lies." The son says: "Truth itself, father. Let us return into the house; thou shalt sleep falsely, to see her." They return; lie down.

The wife says: "The child, thou wentest already to bring him to his mother, why does he return again?" The man says: "The child would not (stay)." They lie down. The man covers himself with the cloth on head; he is looking.

The woman hears them who call her in her country, saying: "Thou, who wentest to kill Kimona-ngombe kia na Mbua, art thou not coming?" She answered, saying:

"The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep, falsely;
(But) Ndala ja Kimona-ngombe has no sleep on face, pooh!"

O muhatu ha ukituka hoji; uamesena kukuata o diiala. Kimona-ngombe ua mu mono; uaxikina ki azuela Ndala: "Ndala uazuela kidi." Uabalumuka m' usuku, uxi: "Mon' ami, tuie, ngà ku beka kuà manii enu!" Atubuka bu kanga. O Ndala a mu bokuesa m'o'nzo ia manii â. O ngana Kimona-ngombe uambela o sanzala iê n' abik' ê m' usuku ueniú, uxi: "Zenu, mute inzo mu tubia. O muhatu, nga mu sakana kindaula, uala mu kituka hoji." Akondoluesa o inzo ioso mu tubia. Muhatu uajokotela m'o'nzo. Kuma kuaki.

Kiaxalela kala kiki: "O kuvuala kidi."[457] O ngana Kimona-ngombe, muhatu uëjile ku mu jiba; o mon' ê, Ndala, muene ua mu bele o mueniu.

Mahezu.

XVI.

MUSUDI NI A-MULOMBE.

Ngateletele Musudi a Tumba, uasudile matemu ê, uxi: "Ngiia ku a sumbisa."

Uakatuka; ubixila bu sanzala. Uasange a-Mulombe[458] a Nganzu, uxi: "Sumbenu matemu!" A-Mulombe a Nganzu ëxi: "Tu xile-u;[459] hinu utakana o sela. Tuia mu dia o jingoma; eie uiza bu mbeji ia katatu." Musudi uaxikina; ua a bana matemu ene oso.

Uai'ê ku bata diê. Uabange jimbeji; ubixila bu mbeji ia katatu. Uxi: "Iene o mbeji, i a ngi bele a-Mulombe a Nganzu. Ngiia kiá mu takana sela iami." Uakatuka; ubixila bu sanzala. Ene oso, ua a sange. "Ngi futienu kiá o sela iami!" A-Mulombe a Nganzu ëxi: "Nanii ua mu bana matemu é?" Musudi a Tumba uxi: "Enu muene." A-Mulombe a Nganzu ëxi: "Hondo, ku mu sula; mbondo, ku mu tumuna.[461] Mutu a mu ila nganji; k'uile ngoho 'enu, enu.' Etu ene oso, tuala baba, etu a-Mulombe a Nganzu. Polo jetu jene jimoxi; kolo[462] ietu iene imoxi. Moso[463] ua mu bele matemu é, u mu tumbula, uxi: 'u na Petele, ba na Lumingu,' n'a ku futa matemu é." Musudi a Tumba, mu tulu mua mu xiti; k'amono ki àbanga ni ki àzuela. Uxingeneka, uxi: "Ngiia mu mi kolela."[464]

Uakatuk' ê; iú ku bata diê.[465] Uazekele. Kimenemene, uxi: "Ngiia mu ku a xitala." Uabixila kuà na Katete, uxi: "Ngaxitala a-Mulombe a Nganzu. A ngi dia matemu ami; nguâ ku ngi futa." Katete uxi: "Kiauaba." Uatumu kuëxana. Ene oso ëza, ni bene ndondó! Musudi a Tumba uxi: "Eme muene nga mi xitala pala ku ngi futa o matemu ami."

The woman then turns a lioness; she wants to catch the man. Kimona-ngombe saw her; he believed what Ndala said: "Ndala spoke the truth." He arose in the night, saying: "My child, let us go, that I bring thee to thy mother!" They get outside. Ndala, they put him into the house of his mother. Ngana Kimona-ngombe tells the village and his slaves that same night, saying: "Come to set the house on fire. The woman, whom I married just now, keeps turning a lioness." They surround the house with fire. The woman is roasted in the house. The day breaks.

It remains like this: "Begetting is truth."[457] Ngana Kimona-ngombe, a woman was going to kill him; his child, Ndala, he saved his life.

The end.

XVI.

THE BLACKSMITH AND THE BLACKBIRDS.

I will tell of Blacksmith; who had forged his hoes (and) said: "I will go to sell them."

He started; arrived in village. He finds the Blackbirds,[458] says: "Buy some hoes!" The Blackbirds say: "Leave them; later on thou canst fetch the wax. We will go to empty the hives; thou shalt come in the third month." Blacksmith consented; he gave them the hoes, all of them.

He went to his home. He spent months; arrives at the third. Says: "This is the month, that the Blackbirds gave me. I will go now to fetch my wax." He started; arrives in village. They all, he found them. "Pay me now my wax!" The Blackbirds say: "To whom didst thou give thy hoes?" Blacksmith says: "Yourselves!" The Blackbirds say: "The baobab-fibre is to be hammered; the baobab is to be peeled.[461] A person is to be named, So and So; do not say only 'yourselves.' We all of us, who are here, we are Blackbirds. Our faces are alike; our color is alike. Whoever (it was) thou gavest him thy hoes, thou shalt name him, saying, 'thou na Petele, or na Lumingu;' that he may pay thee for thy hoes." The Blacksmith, it chokes him in the breast; he finds not what he shall do, nor what he shall say. He thinks, says: "I am going to summon[464] you."

He started; here (he is) at home. He slept. Morning, he says: "I will go to summon them." He arrives at Lord Katete's, saying: "I summon the Blackbirds. They owe me my hoes; they refuse to pay them." Katete says: "Very well." He sent to call them. They all come, and there, what blackness! Blacksmith said: "I myself, I summoned you to pay me (for) my hoes."

Na Katete uxi: "Enu, a-Mulombe a Nganzu, palahi kî mufutu Musudi a Tumba?" A-Mulombe a Nganzu ëxi: "Ngana, kidi. Hondo, ku mu sula; mbondo, ku mu tumuna. Mutu u mu tumbula, uxi: 'nganji ua ngi di o kima kiami.' Etu ene oso, tuatena baba; muene, Musudi a Tumba, iú uaxikam' ó, anomone o mutu, uoso ua mu di o matemu ê. Etu, a-Mulombe a Nganzu, tuazuba kufunda. Eie, na Katete, mukulu[466] mu jinjîla, mahezu."

Na Katete uxi: "Mulonga ua ngi bonzo[467] ku u[468] batula. Eie, Musudi a Tumba, tumbula muoso ua mu bele matemu é." Musudi a Tumba uxi: "A-Mulombe a Nganzu." A-Mulombe a Nganzu ëxi: "Etu tuatena; eie, Musudi a Tumba, sola muoso ua mu bele matemu é, n' a ku futa." Musudi a Tumba k'atena ku mu tumbula. Na Katete uxi: "Kî ngitena ku u batula." Ua di xib' ê.

Katangana, Kadiembe uëza. Uatula mu muxi, uxi: "Maka-hi, muala mu zuela?" Musudi a Tumba uxi: "A-Mulombe a Nganzu a ngi dia matemu ami; nguâ ku ngi futa. Ene, nga a xitala." Exi: "Kî tu ku dia matemu."

Kadiembe uxingeneka, uxi: "Eme ngiz'ó, ngu u batule." Uatuka; uai koko. Katangana, iú uiza. Uatula dingi mu muxi, uxi: "Eie, Musudi a Tumba, iú, mu kute! iú, mu kute! iú, mu kute! iú, mu kute!" Musudi a Tumba ua a kutu.

Iá a di tukulula,[469] ëxi: "Eme ngadi." Iú uxi: "Eme, k'eme. Ngi jitule, ngà ku kuatela muku'a kongo dié." Ene oso, a a kutu, a mu futu o sela iê; makongo abu.

Mulonga ua Musudi a Tumba, uabele matemu ê kuà a-Mulombe a Nganzu; kizúa ki ëjile mu kufutisa, a di tunine â; uabatula o mulonga, Kadiembe. Ki êne mu dila, ëxi: "Diembe diala mu dila." Manii kana. Uêne mu batula mulonga ua Musudi a Tumba.

Mahezu.

XVII.

MUTU NI MBAXI.

Ngateletele Mbaxi a Koka.[470]

Mutu a Lubi la Suku uakuatele o Mbaxi mu iangu; uëza n'ê bu sanzala. Exi: "Tu i jibienu!"

Exi: "Tu i jiba kiebi?" Exi: "Tu i tenda ni makúa." Mbaxi u a vutuila, uxi:

"Mbaxi a Koka,
Ni Kúa a Koka;
Dikúa k'a ngi di kama."

Na Katete says: "You, Blackbirds, why do you not pay Blacksmith?" The Blackbirds say: "Master, truth. The fibre, they hammer it; the baobab, they peel it.[461] The man, he shall name (one), saying, 'So and So, he owes me my thing.' We all, we are here in full; he, Blacksmith, who is sitting here, let him take out the one whosoever owes him his hoes. We, Blackbirds, have finished pleading. Thou, na Katete, chief among birds, finished."

Na Katete says: "The case is to me hard to decide. Thou, Blacksmith, name the one to whom thou gavest thy hoes." Blacksmith said: "The Blackbirds." The Blackbirds say: "We are complete; thou, Blacksmith, take out the one to whom thou gavest thy hoes, that he (may) pay thee." Blacksmith cannot name him. Na Katete says: "I cannot decide it." He is silent.

(That) moment, Turtle-dove comes. She alights on a tree, says: "What dispute are you debating?" Blacksmith says: "The Blackbirds, they owe me for my hoes; they refuse to pay me. I have summoned them." They say: "We do not owe thee any hoes."

Dove thinks, says: "I am coming directly to decide it." She flew; went yonder. A moment, here she comes. She alights again on the tree, says: "Thou, Blacksmith, this one, bind him! this one, bind him! this one, bind him! this one, bind him!" Blacksmith bound them.

These confess, saying: "I owe (them)." This one says: "I (do) not. Untie me, that I catch thee (thy) debtor." They all, who were bound, paid him his wax; the debts are finished.

The dispute of Blacksmith, who gave his hoes to Blackbirds; the day when he came to make them pay, they denied (it); who decided the case, (was) Dove. When she is cooing, they say: "Dove is cooing." But not so. She is judging the case of Blacksmith.

Finished.

XVII.

MAN AND TURTLE.

Let me tell of Turtle of Koka.

Man of Lubi la Suku caught a Turtle in the bush; he came with it to the village. They said: "Let us kill it!"

Some people said: "How shall we kill it?" They said: "We shall cut it with hatchets." Turtle replied, saying:

"Turtle of Koka,
And hatchet of Koka;
Hatchet not kills me a bit."[470]

Atu ëxi: "Tu mu jiba n'ihi?" Amoxi ëxi: "Tu mu jiba ni matadi." Mbaxi, uoma ua mu kuata, uxi: "Ngandala kufua." Uxi mu kanu:[471]

"Mbaxi a Koka,
Ni Tadi a Koka;
Tadi k'a ngi di kama."

Atu ëxi: "Tu mu tienu mu tubia!" Mbaxi uxi:

"Mbaxi a Koka
Ni Tubia a Koka;
Tubia k'a ngi di kama.
Ku kunda diami,
Kuala kala tadi;
Kĩ ku tena
Kutata tubia."

Atu ëxi: "Tu mu jiba ni jipoko." Mbaxi uxi:

"Mbaxi a Koka,
Ni Poko a Koka;
Poko k'a ngi di kama."

Atu ëxi: "Ial' ú, tu mu banga kiebi? Tu mu jiba kiebi?" Iá ëxi: "Tu mu takulienu bu dijía dia menia." Mbaxi uxi: "Aiué! ngàfu ó! Ngibanga kiebi?" Atu ëxi: "Eua! Tuamono kioso ki tu mu jiba!"

A mu ambata; abixila n'ê ku ngiji. A mu takula bu dijía. Mbaxi uakoboka; kitangana, uatumbuka. Iú uala mu zoua ni kuimba:

"Mu menia, mu embu dietu!
Mu menia, mu embu dietu!"

Atu ëxi: "A! Mbaxi ua tu tobesa. Tuëjile ku mu jiba ni dikúa, uxi 'dikúa kĩ di ngi di kima.' Tua mu tumbula ku mu takula mu menia, uxi 'ngandala kufua.' Tuëza, tua mu takula mu menia; manii tua mu bulula."

Kiabekesa Mbaxi kukala mu menia: atu ëjile ku mu jiba; muene, iú uadimukine.

Mahezu.

The people said: "What shall we kill him with?" Some said: "We shall kill him with stones." Turtle, fear grasped him, he said: "I am going to die." He says by mouth:[471]

"Turtle of Koka,
And stone of Koka;
Stone will not kill me a bit."

The people said: "Let us cast him into the fire!" Turtle said:

"Turtle of Koka
And fire of Koka;
Fire will not kill me a bit.
On my back,
It is like stone;
Not there can
Catch on fire."

The people said: "We will kill him with knives." Turtle said:

"Turtle of Koka,
And knife of Koka;
Knife will not kill me a bit."

The people said: "This fellow, how shall we do? how shall we kill him?" These said: "Let us cast him into the depth of water." Turtle said: "Woe! I shall die there! How shall I do?" The people said: "We have it! We have found the way we can kill him!"

They carry him; they arrive with him at the river. They cast him into the depth. Turtle dives; (after) a while he emerges. There he is swimming and singing:

"In water, in my home!
In water, in my home!"

The people said: "Oh! Turtle has fooled us. We were going to kill him with hatchets, he says, 'hatchet will not kill me a bit.' We spoke of casting him into the water, he says, 'I am going to die.' We came, we cast him into the water; but we saved him."

(This is) what caused the Turtle to live in the water: the people were going to kill him; (but) he was shrewd.

End.

XVIII.

NIANGA DIA NGENGA NI NA NGO.

Nianga dia Ngenga uzangula uta uê, uxi: "Ngiia mu mbole." Uabixila mu tutu, uaniange; k'amono xitu, uxi: "Ngii'ami."

Ki alunga ku bata, usanga na Ngo, a mu badika bu pandanda ia muxi. Ki amono Nianga, uxi: "Tata Nianga, ngi sukumune!" Nianga uxi: "Ihi ia ku bange kiki?" Uxi: "Ngi sukumune hanji; ngu ku ambela."

Nianga ua mu katuile-bu; ua mu tula boxi. Uxi: "Nzamba ua ngi badika bu pandanda ia muxi. Tata, a mu bana mueniu, a mu bela-ku.[472] Ngakuata izúa iiadi bu muxi; ngi bane kakudia." Nianga uxi: "Kudia ngu ku sanga kuebi?" Uxi: "Kuoso-kuoso."

Nianga uazangula o imbua iê; ua i bana na Ngo. Na Ngo uëdi, uxi: "Kî ngëkuta." O Nianga uzangula dingi imbua iamukuâ; uëbana na Ngo. Iú uadi, uxi: "Hanji kî ngëkuta." Nianga dia Ngenga uazangula dingi patonona; ua mu bana-iu. Na Ngo, ki ëdi, uxi: "Hanji kî ngëkuta."

Kabulu uiza; u a sanga mu zuela, uxi: "Ihi mua di kuatela?" Nianga uxi: "Na Ngo, nga mu sange bu pandanda ia muxi. Uxi: 'ngi katule-bu!' Nga mu katula. Uxi 'ngi bane kudia!' Nga mu bana o jimbua jami jiiadi ni patonona iami. Uxi 'ngi bane dingi kudia.' Iene tua di kuatel' eii."

Kabulu uxi: "Na Ngo akale hanji bu muxi, buoso bu akexile; ngitale." Na Ngo uavutuka bu muxi, bu akexile. Kabulu uasanduka mu kanga; uëxana Nianga. Uxi: "Eie, Nianga, uatoba. Na Ngo kiama, uêne mu kuat' atu. Eie, ua mu sukumuna bobo, uamesenene ku ku dia. Mu loze."

Nianga ha uloza na Ngo.
Mahezu . . . "a Nzambi."

XVIII.

NIANGA DIA NGENGA AND LEOPARD.

Nianga dia Ngenga takes up his gun, saying: "I will go a-hunting." He has reached the bush; he has hunted; he saw not game; he says: "I will go."

When he returns home, he finds Mr. Leopard, whom they have stuck up in the fork of a tree. When he sees Nianga, he says: "Father Nianga, help me out!" Nianga says: "What has done this to thee?" He says: "Unfork me first; I shall tell thee."

Nianga took him out; he set him on the ground. He says: "Elephant has stuck me up in the fork of the tree. Sir, to whom one has given life, one gives more.[472] I have been two days on the tree; give me a little food." Nianga says: "Where shall I find food?" He says: "Anywhere."

Nianga takes up his dog; he gives it to Mr. Leopard. Mr. Leopard ate it and said: "I am not satisfied." Nianga takes up also the other dog; he gives it to Mr. Leopard. He has eaten, says: "Still I have not enough." Nianga dia Ngenga took up his cartridge-box; he gives him it. Mr. Leopard, when he had eaten it, said: "Still I have not enough."

Hare comes; he finds them talking; says: "Why are you quarrelling?" Nianga says: "Mr. Leopard, I found him in the fork of a tree. Says he, 'Take me out!' I took him out. Says he, 'Give me to eat!" I gave him both my dogs and my cartridge-box. He says, 'Give me more to eat.' That is what we are quarrelling about."

Hare says: "Mr. Leopard, let him be again on the tree, where he was; that I may see." Mr. Leopard returns to the tree, where he was. Hare moves off to a distance; he calls Nianga. He says: "Thou, Nianga, art unwise. Mr. Leopard is a wild beast, he is wont to catch people. Thee, who didst get him out of there, he wanted to devour thee. Shoot him."

Nianga then shoots Mr. Leopard.

The end . . . "(is) with God."

XIX.

MON' A NIANGA NI MON' A MBAMBI.

Mukaji a Nianga uavuala; o mukaji a Mbâmbi uê uavuala.

O mon' a Nianga, ku mu tubula, o jihaku jê,[474] muxima ua mbâmbi, ni funji, ni fejá, ni mbiji ia menia. O mon' a Mbâmbi uê, amesena ku mu bana o jihaku. O haku jê mudia-mbâmbi[475] ngoho.

Dinianga uxi: "Ngiia mu batemena." Uazangula uta; ubixila mu tutu. Uasange mudia-mbâmbi; uatudika-bu o kisumbula.[476] Uasambela; unanga katangana.

Mbâmbi uatula; Dinianga uamateka kutudika uta bu kisuxi. Mbâmbi uxi: "Imana hanji! Kiiadi kietu tuabindama. Eie, Nianga, mukaji é uavuala. O mona uabingi jihaku jê, muxima ua mbâmbi. Eme uami, Mbâmbi, mukaji ami uavuala. O mona uabingi jihaku jê, mudia-mbâmbi. Eie, ha utuama o ku ngi jiba, mon' ami k'andala kumona jihaku jê. Kinga; nginomona jihaku ja mon' ami, ngà mu tubule. Mungu, ki ngiza, eie Dinianga, uà ngi loze, utubule mon' é." Dinianga uaxikina. Mbâmbi uambata mudia-mbâmbi. Dinianga uatuluka. Uai ku bata; uazekele.

Kimenemene, uazangula uta; uabixila bu kisumbula. Uasambela; unanga katangana. Mbâmbi iabixila; ualozo; iafu. Uatuluka; uakutu o Mbâmbi.

Uazangula; ubixila ku bata. Uatale Mbâmbi; uanomona muxima. Atubula o mon' a Nianga.

XX.

DINIANGA DIA NGOMBE NI MBAMBI.

Dinianga dia Ngombe uazangula uta uê, uxi: "Ngiia mu mbole." Uabixila mu tutu; usanga Mbâmbi, iala mu dia o mudia-mbâmbi. Uatudika nzambi; uavutuka ku bata.

Uaximbuisa o dikumbi, di idia o Mbâmbi, uxi: "Ngiia kiá!" Uazangula uta; uabixila bu kisumbula. Uasambela-mu. Ubanga katangana; Mbâmbi uëza.

Uatudika uta bu kisuxi; ua u tengununa; ualozo. Mbâmbi iabu boxi. Muene utuluka. Ukuata Mbâmbi mu kinama; uëzubidisa ni dikúa; iafu. Uanomona poko mu mbunda; uala mu tala o

XIX.

THE CHILD OF HUNTER AND THE CHILD OF DEER.

The wife of Hunter gave birth; the wife of Deer also gave birth.

The child of Hunter, to take it out, its first-food (is) liver of deer, and mush, and beans, and fish. The child of Deer also, they want to give it first-food. Its first-food[474] is mudia-mbâmbi[475] only.

Hunter says: "I will go to lie in wait." He takes up the gun; he arrives in the bush. He finds a mudia-mbâmbi (tree); he sets up, in it, his tree-seat.[476] He climbs; spends a while.

Deer arrives; Hunter begins to put up (his) gun to shoulder. Deer says: "Stay, please! Both of us, we are in need. Thou, Hunter, thy wife has born. The child needs its first-food, liver of deer. I too, Deer, my wife has born. The child needs its first-food, mudia-mbâmbi. Thou, if thou killest me first, my child will not get its first-food. Wait; I will take the first-food of my child, that I may take him out. To-morrow, when I come, thou Hunter, shoot me, that thou mayest take thy child out." Hunter consents. Deer carries off mudia-mbâmbi. Hunter comes down. He goes home; sleeps.

In the morning he takes up his gun; he arrives at the tree-seat. He climbs up; waits a while. Deer arrives; he shoots; it is dead. He comes down; binds the Deer.

He lifts (it) up; he arrives at home. He skins Deer; takes out the liver. They take out the child of Hunter.

XX.

DINIANGA DIA NGOMBE AND DEER.

Dinianga dia Ngombe took up his gun, saying: "I will go hunting." He arrived in the bush; he found Deer, who was eating mudia-mbâmbi. He set up a tree-seat; he returned home.

He awaited the hour, when Deer eats, and said: "I am going now!" He takes up the gun; he arrives at the tree-seat. He climbs into it. He spends a while; Deer comes.

He sets the gun to the shoulder; he cocks it; he fires. Deer falls on ground. He gets down. He grasps Deer by a leg; he finishes it with the hatchet; it is dead. He takes the knife from waist; he

Mbâmbi. Mbâmbi, uazuba o ku i tala; uasunga o kiba boxi dia Mbâmbi; Mbâmbi iabalumuka!

Ialenge ê ni malusolo. Itula mu kanga; iëmana. O dinianga, diaxala ni kiba bu maku, uxi: "Isuma iahi, i nga di uana? O mbâmbi i ngajiba, i ngi xila kiba bu maku!" Uxi: "Eie, Mbâmbi, sonii jà ku kuata, ki uakàbixila kuà tat'enu ni mam'enu; à ku ibula 'uëza tuxi; o kiba ua ki xi kué?'"

Mbâmbi uxi: "Sonii jai-eie, Nianga; sonii jami-eme, Mbâmbi. Eie ki uàbixila ku bata, uàsanga akuenu ni mukaji é, uxi 'ngële mu batemena; ngalozo mbâmbi. Iafu; nga i tale. Mbâmbi iabalumuka; ia ngi xila o kiba bu maku.' Sonii jà ku kuata."

Mbâmbi uazuela; Dinianga k'a mu vutuila dingi. Uxi: "Ngii'ami ku bata." Uazangula uta uê; uia ku bata. Uasange akuâ ni muhetu ê. Uxi: "Nga di uana kisuma! Ngële mu batemena. Mbâmbi iëza; nga i lozo; iafu. Nga i tale; Mbâmbi iabalumuk' ê; ia ngi xila o kiba bu maku." Akuâ a mu olela.

Kienieki Mbâmbi ualungu; Nianga uabele.

XXI.

NGANA NGO NI NGULUNGU NI HIMA.

Version A.

I. NGANA NGO NI NGULUNGU.

Eme ngateletele ngana Ngo ni ngana Ngulungu.

Ngana Ngulungu mulaul' a ngana Ngo. Ngana Ngo uixi: "Ndó,[477] uà ngi beke k'o'lou' ami." [478] Ngana Ngulungu uambata jingalafá[479] jitatu ja ualende.[480] Azangula.

Kutula mu njila, ngana Ngo uixi: "Mulaul' ami, bonga o u mu sanga[481] mu njila pala mukaji etu." [481] O ki a mu bongo: jinzeu;[482] ji mu lumata. Ngana Ngo uixi: "Mulaul' ami, u kioua. Manii, jinzeu a ji kuata ni mako?[483] Jilumata. Tui'etu kiá, mulaul' ami."

Kutula mu njila, nzala i a kuata. Asanga o mienge, ngana Ngo uixi: "Mulaul' ami, o mienge iíii këdiâ, kala[485] adia o mienge iofele." Ki abokola mu dibia dia mienge, o ngana Ngo uadi o mienge iauaba; mukuetu, ngana Ngulungu, uadi o madianga.[486] Muzumbu ua mu

is flaying the Deer. Deer is done being flayed; he pulls the hide from under Deer; Deer stands up!

It runs away in haste. It reaches a distance; stands. The Hunter, who remained with hide in hands, says: "What (is this) ominous wonder, that I meet with? The deer that I killed, it leaves the hide in my hands!" He says: "Thou, Deer, shame will seize thee, when thou shalt arrive at thy father's and thy mother's; they will ask thee, 'Thou comest naked; the skin, thou didst leave it where?'"

Deer says: "Shame is thine, Nianga, (as) shame is mine, Deer. Thou, when thou shalt arrive at home, and findest thy people and thy wife, thou sayest, 'I went to lurk; I shot a deer. It died; I flayed it. The deer stood up; it left the hide in my hands.' Shame will seize thee."

Deer has spoken; Dinianga does not reply to him again. He says: "I am going home." He took up his gun; he went home. He found his folks and his wife. He says: "I met with an ominous wonder! I went to lurk. Deer came; I shot it; it died. I skinned it; Deer stood up; it left me the hide in my hands." The others laugh at him.

Thus Deer won; Nianga lost.

XXI.

LEOPARD, ANTELOPE, AND MONKEY.

Version A.

I. LEOPARD AND ANTELOPE.

I will tell (of) Mr. Leopard and Mr. Antelope.

Mr. Antelope (was) grandson of Mr. Leopard. Mr. Leopard said: "Please accompany me to my father-in-law." Mr. Antelope carried three demijohns of rum.[480] They set out.

Stopping on the road, Mr. Leopard says: "Grandson, pick up what thou findest on the road, for my wife." When he picked it up, (they were) driver-ants,[482] which bite him. Mr. Leopard says: "My grandson, thou (art) a fool. Driver-ants, does one ever take them with hands? They bite. Let us go now, my grandson."

Stopping on the road, hunger seizes them. They find sugar-canes; Mr. Leopard says: "My grandson, these canes, they don't eat them; but they eat the small canes." When they entered the field of cane, Mr. Leopard ate the good canes; our friend, Mr. Ante-

kala jifidila. Ngana Ngo uixi: "Eie k'u kiou' é? Madianga k'a ma diâ; ima ikuama ku muzumbu. Mulaul' ami, tui'etu kiá."

Atula mu njila. Nzala i a kuata. Asang' o masa ma kindele mabi; uixi: "Mulaul' ami, ndoko, tutolole masa pala tu m' oha." Uixi: "Mulaul' ami, o masa makusuka k'a ma tololâ. Utolola o masa maluzeza-ke;[487] o masa makusuka k'a ma diâ." Atula ku idima. Ngana Ngo uatolola o masa makusuka; o mukuetu, ngana Ngulungu, uatolola o maluzeza-ke.

Ki atula bu dixita,[488] uixi: "Mulaul' ami, ohela boba, bu ala o tubia." Ki ata o masa bu jiku, o ma ngana Ngo mabi, o ma Ngulungu kî mabi ê. Uixi: "Mulaul' ami, zangula, tui'etu; eie u kioua. Uaxisa[489] buala o tubia; manii o masa ua ma te b'o'tokua. Ndoko, tui'etu kiá."

Kutula mu njila, asanga ahetu,[490] adima jinguba. Uixi: "Mulaul' ami, ngiz'ó." Utula ku divunda dia muxitu, ujituna dibunda; ukatula mbinza; ukatula xilola; ukatula jikalasá; ukatula kulete;[491] ukatula kazaku; uazuata. Ki azuba o kuzuata, jungu bu maku, uakatuka. Uasange an'ahetu: "Boas-tadi,[492] jingana, nuanange?" "Tuanange; eie kué?[493] Ku bata dié, akuenu apasala kiambote?" "Ala kiambote, a-muadi." "Eie ualuia kuebi?" "Ngaluia k'o'lou'ami, kuàmenekena o'kou' ami."

A mu bana dilonga dia jinguba; a mu bana dilonga dia jimbombo. Ki azuba o kudia, a mu bana mudingi ua menia; a mu uikila pexi ia makania. Uazuba o fumala, uixi: "Ngalui'ami kiá. Xalenu kiambote. Loko ngu nu bita dingi." "Bixila kiambote; kàmenekene muku'avalu ké."

Ki azuba o kutula, usanga ngana Ngulungu, ua mu xisa, uixi: "Kiebi? mulaul' ami. Ku ngendele, a ngi kaie; k'a ngi banami kima; ngëza ni nzala iami. Ngalenge ami; andala ku ngi beta. Tui'etu kiá."

Ngana Ngulungu uixi: "Kana; ngiia uami ku uendele eie; ngiia uami pala ku a tala-ku." Uixi: "Ki uàbixila; ki u a menekena, k'uambe: 'boas-tadi;' uamba kiki, uixi: 'vioko,[494] vioko, kàdienu tuji.'"

Ngana Ngulungu, ki atula-ku, uzuela ki a mu longo ngana Ngo. A mu kuata; a mu beta,[495] ëxi: "O kuku enu, ngana Ngo, o ki ëza boba, k'a tu xingi etu.[496] Eie u tu xinga palanii? O kuku enu, ki atundu boba, tua mu bana kudia; uadi; tua mu bana mudingi ua menia; uanu; tua mu bana o pexi; uafumala; uixi: 'Ngaluiami kiá; xalenu kiambote. Loko ngu nu sanga.' 'Bixil'é! Kàmenekene

lope, ate the wild cane. His mouth becomes (all) wounds. Mr. Leopard says: "Art thou not a fool? Wild canes, they eat them not; (they are) things (that) wound the mouth. My grandson, let us go now."

They stop on the road. Hunger has seized them. They find ripe maize; he says: "My grandson, come, let us break corn for us to roast." He says: "My grandson, the red corn, they break it not. Thou shalt break the green corn; the yellow corn, they eat it not." They come to the plants. Mr. Leopard plucks the yellow corn; our friend, Mr. Antelope, he plucks the green.

When they come to the straw-heap,[488] he says: "Grandson, roast here where the fire is." When they put the corn in the hearth, that of Mr. Leopard was done, that of Antelope was not done. He says: "My grandson, arise, let us go; thou (art) a fool. Thou hast left[489] the fire; but the corn, thou puttest it in the ashes. Come, let us go."

Stopping on the road, they meet women, who are planting peanuts. He says: "Grandson, I come directly." He goes to a thicket of the forest; he unties (his) bundle; takes out a shirt, takes out drawers, takes out trousers, takes out a vest, takes out a coat; he dresses. Having finished dressing, cane in hand, he goes. He finds the girls: "Good-afternoon, ladies, you are well?" "We are well; thou, too? At thy home thy folks are getting on well?" "They are well, ladies." "Where art thou going?" "I am going to my father-in-law, to visit my father-in-law."

They give him a plate of peanuts; they give him a plate of jimbombo. When he finished eating, they give him a jug of water; they light for him a pipe of tobacco. Having done smoking, he says: "I am going now. Fare ye well. Soon I shall pass by you again." "Arrive safely; greetings to thy wife."

When he had arrived, he finds Mr. Antelope, whom he had left, (and) says: "How, my grandson? Where I went, they chased me; they did not give me anything. I have come with my hunger. I ran away; they wanted to beat me. Let us go now."

Mr. Antelope says: "No. I also will go where thou wentest; I, too, will go in order to see them there." Says: "When thou arrivest, do not say, 'Good-afternoon;' speak like this, saying: 'Vioko, vioko, go and eat dung.'"

Mr. Antelope, on arriving there, speaks as Mr. Leopard instructed him. They take him; they beat him, saying: "Your grandfather, Mr. Leopard, when he came here, he insulted us not. Thou insultest us, why? Your grandfather, when he left here, we gave him food; he ate; we gave him a jug of water; he drank; we gave him the pipe; he smoked; (then) he said, 'I am going now; fare ye well.

akua-bata.'[497] Ki ku bekesa o kuxing' atu, kianii? Ki endo[498] ku betela, mukonda diöxing' atu, ua a sange. Eie uasange akuenu, k'ua a menekenié kiambote, kala ua a xingi. Ndaié. Tuandele[499] ku 'u bana kudia; kala kiki, kana. K'uimane dingi boba, kiene tu ku beta; mukonda uakambe o ujitu. Ndaié kiá."

Ki atula mu njila, usanga kuku â, uaxikama. "Mulaul' ami, kiebi, ku uendele? A ku bange kiebi? Aba, ku uendele, uabange-ku kiebi?" "Ki ngatula, ngambe: 'Vioko, vioko; kàdienu matuji.' O ahetu, ki ëvile, njinda i a kuata; a ngi beta, a ngi kaie." Ngana Ngo uixi: "U kioua. Eie uasange akuenu, kala u a xinga? Tamina a ku betele; uabukumuka. Zangula, tui'etu." Uazangula.

Ki azuba o kuzangula, asanga honga; uixi: "Mulaul' ami, ki ubita o hong' eii, kikala ubadikinia pala kutuka." Ki aii mu tuka, ua di vundu boxi; kingalafa kia ualende kiabudika. Uixi: "Aba, kî u kiou'é? Uabitila mu honga, mesu ua ma badikinia; o kingalafa kia ualende ua ki bulu. A kiki, tuàbanga kiebi? Tualuia ni ujitu ku makouakimi. A tu tambulula kiebi? O kingalafa ua ki bulu mu njila. Ndoko, tui'etu kiá."

Ki azuba o kutula ku bata di' o'kouakimi: "Holome ami, muapasala?" Uixi: "Tuapasala kiambote. Kana kima kiaiiba ki tuamono." Ku a tambulula — jingalafa jiiadi, jaxala.[500]

A a bana maxisa pala ku a zalela m'o'nzo, mu ene mu akala. O'kouakimi uaii-ku; ujiba kiletá kia ngulu pala kulambela o holome. Kudia kuabi, ö[501] tumisa ku meza; aii mu bekela holome.

O holome iatambulula o kudia, uixi: "Ngana Ngulungu, ndaié mu honga muná, kàkatule muzúa; tekela menia pala kunua." Ngana Ngulungu ki aia mu tekela o menia mu muzúa, menia malubub'ê. Ki azuba o kuvutuka, usanga ngana Ngo uadi ê kiá. Uixi: "Kuku etu, ngala ni nzala iami; o kudia kuebi, ku ua ngi xila?" Uixi: "O kudia kuabu ê. Ndumba i' atu akexile boba. Ene adi o kudia. Kinga mu ngoloxi, kiene ki udia-ki."[502]

Kukuata mu ngoloxi, kudia kuabi, uixi: "Mulaul' ami, ndaié, kàtakane kiá o muzúa ua menia." Ki aia mu takana muzúa, ki abulula o menia, malubub'ê. Uixi: "A! nganange ni nzala iami; ngibulula o menia mu muzúa, mabub'ê. Kota, ngài' ami; o menia nga ma lembua."

Soon I shall meet you.' 'Safe arrival. Greet the home-folks.' What induced thee to insult people, what is it? If they beat thee, (it is) because of insulting people, whom thou mettest. Thou didst meet others, didst not greet them well; rather didst insult them. Begone. We would have given thee food; but thus, no. Stand not longer here, else we beat thee; for thou lackest respect. Go at once."

When he arrives on the road, he finds his grandfather seated: "My grandson, how, where thou wentest? How did they treat thee? Well, where thou wentest, how didst thou do?" "When I arrived, I said: 'Vioko, vioko, eat ye dung.' The women, when they heard, anger possessed them; they beat me, they chased me." Mr. Leopard says: "Thou (art) a fool. When thou meetest others, then dost thou insult them? (It was) right (that) they beat thee; thou wast insolent. Arise, let us go." He took up (his load).

When they had started, they meet a brook. He says: "My grandson, when thou crossest this brook, it shall be (that) thou shuttest (thy eyes) for jumping." When he went to jump, he tumbled down; the demijohn of rum, it broke. He says: "Now, art thou not a fool? Thou crossest the river, (with) eyes shut; the demijohn of rum, thou hast broken it. Now, how shall we do? We are going with a present to parents-in-law. How will they receive us? The demijohn, thou hast broken it on the road. Come, let us go now."

When they had arrived at the house of the father-in-law: "Son-in-law, how do you do?" Says: "We are well. Nothing bad, that we have seen." (They are) receiving them; (he gives) the two bottles, that remained.[500]

They give them mats to spread for them in the house, in which they are to stay. The father-in-law has gone; he kills a big suckling of hog to cook for his son-in-law. The food is ready; they send it to the table; they bring it to the son-in-law.

The son-in-law receives the food, says: "Mr. Antelope, go to the river yonder, and take out the fish-trap; dip out water to drink." Mr. Antelope, when he goes to dip out the water with the fish-trap, the water runs out. When he had returned, he finds Mr. Leopard has eaten already. He says: "Our grandfather, I am with my hunger; where is the food, thou hast left me?" He says: "The food is finished. A lot of people were here. They have eaten the food. Wait till evening, then thou shalt eat."

The evening having come, the food is ready, he says: "My grandson, fetch quickly the fish-trap with the water." When he goes to fetch the fish-trap, when he dips out the water, it runs out. He says: "Ah! I spent the time being hungry; I dip out water with the fish-trap, it runs out. Better I go away; the water, I give it up."

Usanga ngana Ngo; uadi ê kiá. Uixi: "Kuku etu, tunde kamenemene, ki tuëza, ngadiami; ngizeka ni nzala iami? Kienieki kiauabê." Uixi: "Mulaul' ami, di xibe é; mungu udi'é."

Kutula m'usuku, ngoma jakuata bu sungi. Ngana Ngo uatundu; ngana Ngulungu uatundu; n'ëlumba[508] iíii boba bu sungi. Eza mu tambujila o ngoma. Atonoka katé mu dikolombolo. Kuala ëlumba, ëxi: "Tuala ni kilu kietu, tuàzek'etu." Exi: "Mungu é!" Akatuka. Aii mu xinjikila o mujitu, ngana Ngo.

Ki atula m'o'nzo, akuata mu sungila, ëxi: "Mungu é; zeka kiambote, huedi ami." Kutula m'usuku, ngana Ngo uixi: "Ngana Ngulungu, o kididi kiatolo; zeka bu tala." Ngana Ngo uabilukile; uakexile mutu, akiki uala kiama. Uabokola mu kibanga kia ukou' ê; uasange o jihombo ni jimbudi; uajiba makuiniadi a mbudi ni hombo. Uatambula o maniinga; ua ma te mu 'mbia. Usanga ngana Ngulungu uazeka; u mu xamuina o 'mbia ia maniinga. Uiza bu hama iê.

Mu 'amenemene ka selu, uakatula o mbanza iê; uakuata mu xika muimbu uê. O 'kouakimi, ki atula mu kibanga, uasange o jimbudi jojibe, uixi: "Aiué! ni mal'é! hombo joso a ngi jibila najiu; ihi ia ngi bange kiki? Kiki, ngibanga kiebi?" Kuala ngana Ngo uixi: "Kiebi, ukou' ami?" Uixi: "Holome ami, o hombo joso, a ji jiba." "Kàtadienu hanji; ngana Ngulungu uazeka. Manii, la[504] muene uajib' o jihombo?" Uai ku mu balumuna. Uatono; uatundu bu kanga. Ki a mu tala kiki, o mukutu uoso uaiiba ni maniinga, ëxi: "Tua mu fikile mujitu, manii mufii. Kiki tu mu banga kiebi?" Exi: "Tu mu jiba; mukonda mufii. La uakexile mujitu, k'andele kuniana."

A mu jiba; a mu tala; akatula-ku kinama kia xitu; a ki bana ngana Ngo, o mulaul' ê mufii. Azeka.

Atula mu 'amenemene, ngana Ngo uixi: "Ngalui'ami kiá." A mu longela[505] diletá dia ngulu, kizongelu kia fadinia; a mu bana o ngamba, i mu ambatela o muhamba. Ki akatuka: "Xalenu kiambote!" "Bixila, holome ami é! Kàmenekene akua-bata."

Ki azuba o kutula ku bata diê, ukatula o kinama kia xitu ia Ngulungu, u ki sasa mu 'axaxi; mbandu iamukuâ pala muene, mbandu iamukuâ pala kuàbekela muku'avalu ka ngana Ngulungu. U i bekela, uixi: "Tumenu o ku ki ijía: o xitu iíii, i a ku tumisa mutat' é." A i dia. Kuala o mona uixi: "Mamanii, o xitu iíii, ialunuha kala papaii. Manii, ku endele papaii, manii l' a mu jiba? Nguamiami

He finds Mr. Leopard, who has eaten already. He says: "Our grandfather, since early morning, when we came, I have not eaten; shall I lie down with my hunger? This is not right." He says: "My grandson, hold thy peace; to-morrow thou shalt eat."

Arriving at night, the tom-toms begin in the dancing place. Mr. Leopard went out, Mr. Antelope went out; also the girls, here they are in the dancing place. They begin to respond to the drum. They dance until the cock-crow. Then the girls say: "We are with our sleep, we want to go to bed." They say: "To-morrow!" They leave. They go to accompany the visitor, Mr. Leopard.

When they come to the house, they begin the night-chat, (and) say: "To-morrow! sleep well, my brother-in-law." The night having come, Mr. Leopard said: "Mr. Antelope, the place is (too) small; sleep on the shelf." Mr. Leopard changed; he was a man, now he is a wild beast. He enters the fold of his father-in-law; he finds the goats and sheep; he kills twenty sheep and goats. He takes the blood; he puts it into a pot. He finds Mr. Antelope asleep; he throws at him the pot of blood. He comes to his bed.

In the morning early, he takes his instrument; he begins to play his song. The father-in-law, when he came into the pen, he found the sheep killed, said: "Oh! woe to me! all my goats, they killed them; what has done this to me? Now, how shall I do?" Then Mr. Leopard says: "How, father-in-law?" He says: "My son-in-law, the goats, they have all been killed." "Look, please; Mr. Antelope is asleep. Maybe he has killed the goats?"[504] He goes to make him get up. He wakes up; comes outside. When they see him thus, the whole body ugly with blood, they say: "We thought (he was) a visitor, but (he is) a thief. Therefore how shall we treat him?" They say: "We shall kill him; for (he is) a thief. If he were a guest, he would not steal."

They kill him; they skin him; they take off a leg of meat; they give it to Mr. Leopard, whose grandson (was) a thief. They go to sleep.

Arriving in the morning, Mr. Leopard says: "I am going now." They pack for him[505] a suckling of pig, a measure of cassada-meal; they give him a carrier, who shall carry for him the load-basket. When he starts: "Fare ye well!" "Arrive (well), my son-in-law. Greet the home-folks."

When he finally arrives at his home, he takes out the leg of the meat of the Antelope; he cuts it in the middle, one half for himself, one half to bring to the wife of Mr. Antelope. He brings it, saying: "Know ye well; this meat (is) what thy husband sent to thee." They eat it. Then a child says: "Mama, this meat is smelling like papa. I wonder, whither papa went, whether they killed him? I

kudia o xitu iíii, ialunuha pai etu." "Eie, u mona, uamba[506] pai enu ku mu jiba palanii? Iú uiz'ê. Dia ngó o xitu."

Ngana Ngo uambele kiki: "O xitu, ki nu i dia, kî mubake-ku dingi xitu; ioso iie mu 'mbia. U ngi xile ngó kaxitu, mukonda eme ngi ngiz'ami." O xitu ioso ëlambe. Ki azuba ku i lamba, funji iabi, adi. Ki azuba o kudia, ngana Ngo uixi: "Tuma o kuijía, eie, mumama a ngana Ngulungu: o mutat'é, ku tuendele, uanianene o hombo ja ngene. Iá a mu jibile; iá a tu banene o xitu iíii. Eme ngambe 'ngidiami ngó k'ubeka uami; ngà i bekela mumam' ê; udia-ku pala ku k'ijía.' Iá a ng' ambelele: 'Eie u mu tangela: tuma ku ki ijía, o mutat'é ku endele k'ujitu, a mu jibile.' Tumenu o ku k'ijía: o xitu i muadi mutat'é nua mu di ó. Pala mu k'ijíe; kî nukinge ngó. Bangenu tambi; mutat'é uafu mu konda dia uíii." Kuala o mona uixi: "Mamanii, nga ki ambele; o xitu iíii inuha papaii. Kidi kiami ki ngambele. Kiki papai uebi?"

Akuata mu dila tambi.[507] Tambi iabu. Kizúa ki abua tambi, kuala ngana Kahima[507] uixi: "Kizúa, eme uami ngiia ni kuku etu, ngana Ngo; la utena ku ngi banga kala ki abange mukuetu."

Iá akexidi â; adia nguingi, aseiala musolo. Alubanza ngana Ngulungu, ëxi: "Kia mu dia, kianii? O kalunga, ka mu dia, muene kanii?" Kana mutu uëjía o kalunga, kadi ngana Ngulungu.

II. NGANA NGO NI NGANA HIMA.

Ngana Ngo uixi: "Mulaul' ami, ngana Hima, zá, uà ngi beke k'o'lou' ami." Azangula.

Kutula mu njila, uixi: "Mulaul' ami, bong' o u mu sanga, iú uxikelela, pala mukaji etu." Uixi: "Kuku etu, eie kuata ku mutue; eme ngikuata ku mbunda; mukonda ua k' ijía kuma jinzeu, jilumata." Uixi: "Mulaul' ami, ki uamateka kubanga mu njila, kî kiauabê. Zangula, tui'etu!" Azangula.

Kutula mu njila, asanga dibia dia masa. Uixi: "Mulaul' ami, udia o masa momo, maluzeza-ke; la udia o masa momo makusuk' omo, ki anda ku sanga mukua-dibia diê, uanda ku ku beta." O ngana Hima, ki abokola mu dibia, uadi o masa makusuka, manii uaxi o masa maluzeza-ke.

Ki atula bu dixita bu ala tubia, uixi: "Mulaul' ami, ohela boba o masa mé." Uixi: "Ai! kuku, o boba, tubia tuajimi; o masa maxikana o kubi'á?" "Ohela buoso bu uandala." Ki adi kiá, ngana

won't eat this meat, that smells like our father." "Thou, child, why dost thou say that your father is killed? He will come. Only eat the meat."

Mr. Leopard had said thus: "The meat, when you eat it, do not lay by any meat; let it all go into the pot. Leave me only a little bit, for I shall soon come." The meat they cooked it all. When they had cooked it, the mush was ready, they ate. When they had done eating, Mr. Leopard says: "Know thou well, thou, wife of Mr. Antelope, thy husband, where we went, stole the goats of others. These killed him; these to us gave this meat. I said: 'I will not eat alone to myself. I will bring it to his wife; she will eat of it, that she may know.' They had told me: 'Thou shalt announce her: know thou well, thy husband, where he went on a visit, they killed him.' Know ye well, the meat you ate (is) thy husband, whom you ate here. That you might know, and not wait in vain. Make the mourning; thy husband is dead because of stealing." Then the child said: "Mama, I said it; this meat smells of father. Truth mine, which I said. Now, papa, where (is he)?"

They begin to wail the mourning.[507] The mourning ended. The day, on which the mourning ended, then Mr. Monkey said: "One day, I too will go with my grandfather, Mr. Leopard: whether he can do to me as he did to our friend."

Thus they lived; they ate bagre, they supped on cat-fish. They keep remembering Mr. Antelope, saying: "What killed him, what (was it)? The death that he died, what was it?" No man knew the death that destroyed Mr. Antelope.

II. LEOPARD AND MONKEY.

Mr. Leopard said: "My grandson, Mr. Monkey, come, accompany me to my father-in-law." They start.

Stopping on the road, he says: "My grandson, pick up what thou findest, this black thing, for our wife." He says: "My grandpa, thou take hold at the head; I will take hold at the tail; for thou knowest that (these are) driver-ants, which bite." He says: "My grandson, the way thou hast begun to behave on road is not nice. Get up, let us go!" They start.

Stopping on the road, they find a field of corn. He says: "My grandson, thou shalt eat the corn yonder, that (is) green; if thou eatest this yellow corn here, when the owner of the field will find thee, he will beat thee." Mr. Monkey, when he entered the field, he ate the yellow corn, but left the green corn.

When they arrived at a straw-heap where is fire, (he) says: "My grandson, roast here thy corn." He says: "Oh! grandpa, here, the fire is out; the corn, will it cook?" "Roast wherever thou wilt."

Ngo uambela ngana Hima: "Zangula, tui'etu kiá, mulaul' ami." Azangula.

Kutula mu njila, asanga dibia dia mienge. Kuala ngana Ngo, uixi: "O mienge oio k'ëdiâ; udia o mienge iofele oio." O ngana Hima, ki a mu ambela kua kuku â, uabokola mu dibia, manii sé ku ki banga, ki a mu tumine ngana Ngo. Uabukula o mienge ienene.[508] Ngana Ngo uixi: "Nanii ua ku tumu kubukula o mienge eii?" Uixi: "Kuku etu, k'uadimuké; uamonene kiá mutu, udia madianga?" "Kuabu kiá, mulaul' ami; zangula, tui'etu kiá."

Kutula mu honga, uixi: "Mulaul' ami, o muzúa iú, etu tuala ku u sisa[509] boba. Loko uiza mu takana-mu o menia." Kuala ngana Hima, uixi: "Kuku etu, eie k'uadimuké. Uamuene kiá o mutu utekela menia mu muzúa?" "Ndó, tui'etu kiá, mulaul' ami."

Kutula k'o'lou' a ngana Ngo, ahetu ëxi: "E! ngana Him' ó! Uapasala?" "Ngal'ami kiambote." "Akaji é, ala kiambote?" "Ala kiambote." "Eie, ngana Ngo, ku bata dié, kuala kiambote?" Uixi: "Kuala kiambote." A a jibila sanji; sanji iabi. O kudia kuiza m'o'nzo pala ngana Ngo ni ngana Kahima.

Uixi: "Mulaul' ami, ndaié kàtakane o jingutu pala kuiza mu dia." Ngana Hima uasuam'ê ku dima dia 'nzo. Uvutuka, usanga kuku â, ngana Ngo, iú ualudi'ê kiá. U mu kuata o lukuaku: "Eme, ua ngi tumu kuia mu takana o jingutu; eme ng'u sanga ualudi'ê kiá, sé ku ngi king' eme. Kinga ki ngidi'ami hanji uami." Uta o lukuaku bu dilonga dia mbiji, uta mu kanu; ukatula ku dilonga dia funji, uixi: "Ngadi kiá uami; ndoko, tudie kiá, kuku etu!" Akuata mu kudia; kudia kuabu. Asukula maku; axikam'â.

Kumbi dialembe. O kudia kuiza dingi. Ki azuba o kudia, akuata mu kusungila. Jingoma jiza; akuata mu kutonoka . . . katé kolombolo diakokola.

Ngana Hima uiza mu kuzek'ê. Ngana Ngo uaxala bu kanga. Uabokola mu lumbu lu' o'kou' ê. Usanga jihombo; ukuata mu kujiba. Ujiba hombo, utambula o maniinga; u ma ta mu 'mbia. Usanga ngana Hima; uamesena ku mu texila o maniinga ku mukutu uê. Manii Kahima uatono ê. Ki azuba ku mu mona ualukuiza ku mu xamuna o maniinga ku mukutu uê, u mu lundula ni lukuaku. O 'mbia ia maiinga[510] iatula ku mukutu ua ngana Ngo. Azek'â.

Kutula mu 'amenemene, o 'kouakimi, ki aia mu tala mu kibanga, usanga jihombo joso jojibe. Kahima ubokola m'o'nzo; ukatula mba-

When they had eaten, Mr. Leopard says to Mr. Monkey: "Get up, let us go now, my grandson." They go.

Arriving on the road, they find a field of sugar-cane. Then Mr. Leopard says: "Those canes there, they don't eat (them); thou shalt eat that small cane there." Mr. Monkey, as he was told by his grandfather, he entered the field, but without doing that which Mr. Leopard had bidden him. He broke the large cane. Mr. Leopard said: "Who ordered thee to pluck this cane?" He says: "Grandfather, thou art not wise; hast thou ever seen a man that eats wild cane?" "Enough, my grandson, take up (thy load), let us go now."

Arriving at a brook, he says: "My grandson, this fish-trap, we are leaving it here. Soon thou shalt come (and) fetch water in it." Then Mr. Monkey says: "Our grandfather, thou art not wise. Hast thou ever seen a man dipping water with a fish-trap?" "Come, let us go, my grandson."

Arriving at the father-in-law's of Mr. Leopard, the women say: "Eh! Mr. Monkey here! (How) hast thou been?" "I am well." "Thy wives, are they well?" "They are well." "Thou, Mr. Leopard, at thy home, are all well?" He says: "They are well." They kill for them a hen; the hen is cooked. The food comes into the house for Mr. Leopard and Mr. Monkey.

He says: "My grandson, go (and) fetch the spoons to come and eat." Mr. Monkey hides himself behind the house. He returns; finds his grandfather, Mr. Leopard, who is eating already. He seizes his arm: "I, thou sentest me to go and fetch the spoons; I find thee eating already, without awaiting me. Wait until myself also eat." He puts the hand into the plate of fish, puts in mouth; takes out of the plate of cassada-mush; says: "I also have now eaten; come, let us eat now, our grandfather!" They begin to eat; the eating ends. They wash hands; they sit down.

The sun has set. The food comes again. When they have done eating, they begin to have night-chat. The drums come, they begin to dance; (they dance) until the cock crows.

Mr. Monkey comes to sleep. Mr. Leopard stays outside. He enters the yard of his father-in-law. He finds goats; begins to kill. He kills a goat, takes the blood (and) puts it into a pot. He finds Mr. Monkey; wants to throw the blood on his body. But Monkey is awake. When he has done seeing him coming to him (to) pour the blood on his body, he pushes him with the hand. The pot of blood upsets on the body of Mr. Leopard. They go to sleep.

Arriving in the morning, the father-in-law, as he goes to look at the curral, finds the goats all killed. Monkey enters the house,

nza,[511] ukuata mu xika, uixi: "Uatobesele ngana Ngulungu," uixi: "Manii Kahima uê a mu tobesa?"[512] O 'kou' ê, ua ngana Ngo, uatula: "E! Kahima, kuku enu uebi?" "Iú m'o'nzo, uazek' ó." Aia ku mu balumuna. A mu sanga o mukutu uoso ua mu iiba ni maiinga. A mu kuata, a mu jiba.

O 'kouakimi ua ngana Ngo uixi: "Kahima, ngana Ngulungu, tua mu jibile ngó. Kî muene ê, uajibile o jihombo. Kiki, eie usokana kiá mon' ami." Azek'â.

Kutula mu 'amenemene, ajiba ngulu; apaxala ni ngana Hima, ualui'ê kiá ku bata diê. A mu bana kinama kia xitu ia ngana Ngo, a mu jiba. Exi: "O xitu eii, uakàbana o mumam' a ngana Ngo."

Uatambula o xitu; uai'ê, anga ubixila ku bata dia ngana Ngo. Ubana o xitu, uixi: "Ijienu, kuku etu, ngana Ngo, uabiti mu tomba. O xitu eii, ua nu tumisa-iu. Dienu maienu; nu ngi xile ngó kama; ngalokuiz'ami selu."

Alambe o xitu, adi. Kuala o mona, uixi: "Mamanii, o xitu iíii, muxima ua ngi bumu. O xitu ialonuha papaii." "Eie u dilaji. Pai enu iú uiz'ê. O xitu, manii iene inuha pai enu?"

Ki azuba o kudia, asukula o maku. Ngana Hima utunda bu kanga, uixi: "Tumenu o kuijía, o mutat' é, ngana Ngo, k'o'lou' ê, ku endele, uajibile hombo ja ngene; iá a mu jiba uê. Ngalui'ami." Exi: "Mu kuatienu!" A mu kaie; a mu lembua. Ngana Hima uai'ê. Axala mu dila o tambi.

Ngana jami, ngateletele o kamusoso kami, la kauaba, la kaiiba; ngazuba.

Version B.

I. NA NGO NI NA NGULUNGU.

"Aba-diu." "Abenu-diu."
"Dize."[513]

Eme ngateletele musoso ua na Ngo ni na Ngulungu.

Na Ngo uxi: "Na Ngulungu, zá, uà ngi beke ku makou' ami." Na Ngulungu uaẋikina. Akutuka mu njila.

Ki abiẋila mu kaẋi ka njila, asanga jinzeu. Na Ngo uxi: "Na Ngulungu, zangula ponda ia mukaji etu." Na Ngulungu uvota jinzeu ni maku; ua ji fuẋika bu homba. Ja mu lumata. Ua ji takula ni malusolo boxi, uxi: "Kalunga,[514] jala mu lumata." Na Ngo

takes out the banjo,[511] begins to play, saying: "He has made a fool of Mr. Antelope," says: "Whether Monkey too is to be fooled?"[512] His father-in-law, Mr. Leopard's, arrives: "Eh! Monkey, your grandfather, where (is he)?" "He (is) here in the house sleeping." They go to make him get up. They find his body all ugly with blood. They take him; they kill him.

The father-in-law of Mr. Leopard says: "Monkey, Mr. Antelope, we have killed him unjustly. Not he (it was) who killed the goats. Therefore now, thou shalt marry my daughter." They go to sleep.

Arriving in the morning, they kill a pig; they accompany Mr. Monkey, who is going now to his home. They give him a leg of the meat of Mr. Leopard, (whom) they killed. Saying: "This meat, thou shalt give it to the wife of Mr. Leopard."

He takes the meat; he goes away and arrives at the house of Mr. Leopard. He gives the meat, saying: "Know ye, our grandfather, Mr. Leopard, went (further) on, hunting. This meat, he sent it to you. Eat away; for me leave only a little; I am coming directly."

They cooked the meat; they eat. Then a child says: "Mama, this meat, my heart is sick. The meat smells of papa." "Thou art crazy. Your father, he is coming. The meat, how can it smell of your father?"

When they had done eating, they washed (their) hands. Mr. Monkey goes outside, saying: "Know ye well, thy husband, Mr. Leopard, at his father-in-law's, where he went, killed the goats of others; these killed him also. I am going." They say: "Catch him!" They pursue him; they give up. Mr. Monkey is gone. They remain wailing the funeral.

Gentlemen and ladies, I have told my little tale, whether good or bad; I have finished.

Version B.

I. LEOPARD AND ANTELOPE.

"Take (thou) it," or, "Take (ye) it.
"Let it come."[513]

I often tell the story of Mr. Leopard and Mr. Antelope.

Mr. Leopard said: "Mr. Antelope, come, accompany me to my parents-in-law." Mr. Antelope agrees to it. They enter the path.

When they arrive in middle of the road, they find driver-ants. Mr. Leopard says: "Mr. Antelope, pick up the girdle of our wife." Mr. Antelope gathers up the driver-ants with (his) hands; he wraps them up in his bosom. They bite him. He throws them down in great haste, saying: "Sir,[514] they are biting." Mr. Leopard laughs,

uolela, uxi: "Jene jinzeu. Eie u ji vota ni maku? U kioua. Zá, tui'etu!"

Ki asuluka, asange kisonde. Na Ngo uxi: "Na Ngulungu, zangula ponda ia mukaji etu, ia baiita."[515] Na Ngulungu ua ki[516] vota; ua ki fuxika bu homba. Kia mu lumata. Ua ki takula boxi, uxi: "Kalunga, kiala mu lumata." Na Ngo uolela, uxi: "U kioua. Kisonde, u ki vota ni maku? Zá, tuie!"

Asuluka; abixila m'o bia. Na Ngo uxi: "Eie, na Ngulungu, di tele mbandu iíii; ukanze jinjilu[517] ja imbondo; mukonda m'o bia dia ngene.[518] Eme uê, ngi di tela kuku. Tutakana ku polo. Uvuza ni fadinia pala kuelela o jinjilu; uvuza ku fadinia ia kazeia." Na Ngulungu uaxikina. Uakanze imbondo ia jinjilu; uavuza kazeia ka fadinia. O na Ngo uakanze jinjilu jakolo; uavuza fadinia ia makota.

Atakana ku polo. Na Ngo uxi: "Zá hanji; ngitale, ji uakanze." Na Ngulungu uxi: "Kalunga, jiji." Na Ngo ua mu olela, uxi: "Ngulungu, eie uatoba; ukanza idima ia uisu." Adi.

Abixila ku ngiji; anu menia. Asange-mu muzúa. Na Ngo uxi: "Na Ngulungu, lelu ki a tu lambela funji, eie uiza mu takana o menia." Na Ngulungu uxi: "Kalunga, ng' a ambetela kuebi?" Na Ngo uxi: "Uà a ambetela mu muzúa." Na Ngulungu uaxikina. Asuluka.

Abixila ku mbandu a bata. Na Ngo uazangula o ngolamata,[519] uxi: "Na Ngulungu, nienga-iu ku mbangala." Na Ngulungu ua i tambula.

Abixila bu kanga. A a zalela mu kijima. Ngoloxi iëza. A a lambela funji ni sanji. Na Ngo uxi: "Eie, na Ngulungu, lenga, uàtakane menia."

Na Ngulungu uatubuka; uabixila ku ngiji. Uzangula o muzúa. Menia abubu. Uöte dingi mu menia. U u zangula. Menia abu-mu. Ua u boteka dingi mu menia. Abu-mu. Uxi: "Ngii'ami." Uötakula ni njinda mu menia.

O na Ngo, ku ema ku axala, uadi funji iê; ua mu xila kofelefele. Na Ngulungu uabixila m'o'nzo, uxi: "Kalunga, muzúa uala mu buba." Na Ngo uxi: "Eie, Ngulungu, u kioua. Muzúa k'êne-mu kutaba menia. Eme, na Ngo, ku ema, ku ngaxala, jimbua, funji ja i di. Kofele, ku ngatambula ku jimbua, dia ngó, keniaka. Eme, nganda kuzeka nzala iami." Mukuetu, na Ngulungu, uadi. Asungila; azeka.

saying: "They (are) driver-ants. Thou gatherest them up (in thy) hands? Thou (art) a fool. Come, let us go!"

Having gone ahead, they found red ants. Mr. Leopard says: "Mr. Antelope, pick up our wife's girdle, of red cloth." Mr. Antelope gathers them up; he wraps them up in (his) bosom. They bite him. He throws them down, saying: "Sir, they are biting." Mr. Leopard laughs, saying: "Thou art a fool. Red ants, thou gatherest them with (thy) hands? Come, let us go!"

They go on; they arrive at a field. Mr. Leopard says: "Thou, Mr. Antelope, go this side; pluck egg-plants,[517] unripe ones; because in the field of others.[518] I too shall go that side. We shall meet in front. Thou shalt also tear out cassada to eat together with the egg-plants; thou shalt pull out from the unripe cassada." Mr. Antelope obeyed. He plucked green egg-plants, and pulled out unripe cassada. Mr. Leopard plucked ripe egg-plants, and pulled out cassada (tubers), large ones.

They meet ahead. Mr. Leopard says: "Come, please, let me see which thou didst pluck." Mr. Antelope says: "Sir, these." Mr. Leopard laughs at him, saying: "Antelope, thou art silly; thou pluckest fruits (that are) green." They ate.

They arrive at a river; they drink water. They find in (the river) a fish-trap. Mr. Leopard says: "Mr. Antelope, soon when they cook for us mush, thou shalt come and fetch water." Mr. Antelope says: "Sir, in what shall I carry it?" Mr. Leopard says: "Thou shalt carry it in the fish-trap." Mr. Antelope assents. They go on.

They arrive near the house. Mr. Leopard takes up (his) ngolamata,[519] saying: "Mr. Antelope, hang it on the staff." Mr. Antelope takes it.

They arrive in front (of the house). They spread for them (mats) in the guest-house. Evening comes. They cook for them mush and a chicken. Mr. Leopard says: "Thou, Mr. Antelope, run (and) fetch (there) water."

Mr. Antelope goes out; arrives at the river. He lifts out the fish-trap. The water runs out. He puts it again into the water. He takes it out. The water is out of it. He dips it again into the water. This keeps not in. He says: "I am going." He casts it with anger into the water.

Mr. Leopard, behind where he stayed, ate his mush; he left him (but) very little. Mr. Antelope arrives in the house, (and) says: "Sir, the fish-trap is leaking." Mr. Leopard says: "Thou, Antelope, art a fool. The fish-trap, they do not dip out water with it. I, Mr. Leopard, behind, where I stayed, dogs ate the mush. The little that I took from the dogs, eat (it) only, that little. I shall go to sleep (with) my hunger." Our friend, Mr. Antelope, ate. They had their evening chat, (and) went to sleep.

Mu o'nzo, mu a a zalela, ku muelu akuikila-ku jihombo ni jimbudi. Na Ngo uabalumuka m'usuku; uajiba hombo ku muelu. Uanomona kitutu; uazunjila-mu o mahaxi[620] a hombo. Uëza; uaxila[621] na Ngulungu mu mutue. Na Ngo uia bu hama iê.

Kuma kuaki. Eza mu ku a menekena. Na Ngo uaxikama bu kanga. Exi: "Kalunga, o mona, mazá uëza nê, uebi?" Na Ngo uxi: "Kioua kia mona; hanji ki azeka." Akua-bata abokona m'o'nzo; atala ku muelu: hombo iojibe! Abokona mu xilu. Na Ngulungu, mutue uakusuka mahaxi. Exi: "Na Ngulungu, muene uajib' o hombo." Na Ngo uxi: "Kidi muene. Kî ngimesenami kuenda ni mona ua muíii. Tu mu jibienu!" Na Ngulungu a mu jiba. Na Ngo a mu bana o kinama. Azekele.

Kizúa kia kaiadi, na Ngo uxi: "Ngii'ami." Makou' ê a mu bana mona, u mu ambetela o kinama kia Ngulungu. Akutuka mu njila. Abixila ku bata diê. Ubokona m'o'nzo; ëxi: "Kalunga, tusangeku." Muene uxi: "Tuavulu."

O mukaji a na Ngulungu uëza mu kuibula na Ngo, uxi: "Kalunga, o uendele n'ê,[622] uebi?" Na Ngo uxi: "Uabiti mu kobalala dikongo diê." Muhetu ua na Ngulungu uataia. Na Ngo ua mu bana o kinama kia Ngulungu.

O muhatu uaii ê. Uate o xitu bu jiku; iabi. Uate o funji bu jiku; iabi. Uauanena o ana o xitu. Mona uta xitu mu kanu, uxi: "Xitu iíii iala mu nuha tata." Manii â ua mu beta: "Eie, monakimi, ihi i ku zuelesa kiki? Pai enu, ëxi uabiti mu kobalala dikongo." Azuba xitu iâ.

II. NA NGO NI KAHIMA.

Ki abange ku izúa, na Ngo uxi: "Ngiia mu menekena makou' ami. Eie, Kahima, tuie." Kahima uxi: "Kiauaba, kalunga." Akatuka.

Abixila mu kaxi ka njila; asange jinzeu. Na Ngo uxi: "Kahima, zangula ponda ia mukaji etu." Kahima uxi: "Kalunga, jiji jinzeu; jilumata." Na Ngo uolela, uxi: "Kahima, uadimuka."

Asuluka. Asange dingi kisonde. Uxi: "Kahima, zangula ponda ia mukaji etu." Kahima uxi: "Kalunga, kiki kisonde; kilumata." Asuluka. Abixila m'o bia.

Na Ngo uxi: "Kahima, di tele mbandu iíii, ukanze jinjilu ja imbondo; uvuze ni fadinia ia kazeia; mukonda dibia dia ngene. Eme ngi di tela mbandu iíii. Tutakana ku polo."

In the house in which they slept, by the door they had bound goats and sheep. Mr. Leopard got up in the night; he killed a goat by the door. He took a piece of gourd; he let the blood of the goat run in (it). He came; he threw it at Mr. Antelope on (his) head. Mr. Leopard goes to his bed.

The day shines. They come to greet them. Mr. Leopard is seated outside. They say: "Sir, the boy, yesterday thou camest with him, where (is he)?" Mr. Leopard said: "A fool of a boy; still he is asleep." The house-people enter the house; look inside the door; a goat is killed! They enter the sleeping-room. Mr. Antelope, his head is red with blood. They say: "Mr. Antelope, he has killed the goat." Mr. Leopard says: "Truth itself. I do not want to go about with a son (who is) a thief. Let us kill him!" Mr. Antelope is killed. Mr. Leopard, they give him a leg. They slept.

The second day, Mr. Leopard says: "I am going." His parents-in-law, they give him a boy, who will carry for him the leg of Antelope. They start on the road. They arrive at his home. He enters the house; they say: "Sir, welcome." He says: "We are back."

The wife of Mr. Antelope comes to ask Mr. Leopard, saying: "Sir, he thou wentest with him,[522] where (is he)?" Mr. Leopard says: "He went to recover a debt of his." The wife of Mr. Antelope assents. Mr. Leopard gives to her the leg of Antelope.

The woman went away. She put the meat on the fire-place; it is done. She put the mush on the fire; it is done. She divides (among) the children the meat. One child puts the meat in (his) mouth, (and) says: "This meat is smelling of father." His mother, she beat him: "Thou, son, what makes thee talk thus? Your father, they say he went to recover a debt." They finish their meat.

II. LEOPARD AND MONKEY.

When several days had passed, Mr. Leopard said: "I will go to visit my parents-in-law. Thou, Monkey, let us go." Monkey says: "All right, sir." They start.

They arrive in middle of road; they meet with driver-ants. Mr. Leopard says: "Monkey, pick up the girdle of our wife." Monkey says: "Sir, these (are) drivers; they bite." Mr. Leopard laughs, saying: "Monkey, thou art shrewd."

They go on. They find again red ants. Says: "Monkey, pick up the girdle of our wife." Monkey says: "Sir, these are red ants; they bite." They walk on. They arrive at a field.

Mr. Leopard says: "Monkey, take thou this side, (and) pick green egg-plants, and pull out also unripe cassada, for (this) field is of others. I shall take that side. We shall meet ahead."

Kahima uaii. Uabixila ku jinjilu. Uakanze jakolo; uavuza ni fadinia ia makota. Na Ngo uê uakanze jinjilu jakolo, uavuza ni fadinia ia makota. Atakana ku polo. Na Ngo uxi: "Kahima, zá hanji, ngitale ji uakanze." Ua mu idika-jiu. Na Ngo uolela, uxi: "Kahima, uadimuka." Adi.

Asuluka. Abixila ku ngiji. Anu menia. Na Ngo uxi: "Eie, Kahima, lelu ki a tu telekela o funji, uiza mu takana o menia." Kahima uxi: "Ngà a ambetela kuebi?" Uxi: "Uà a ambetela mbinda ifii." U mu idika muzúa. Kahima uataia.

Asuluka. Abixila ku mbandu a bata dia makou' ê. Na Ngo uxi: "Kahima, nienga ngolamata ietu ku mbangala." Kahima uëtambula, uënienga. Abixila mu sanzala. A a zalela mu kijima. Ngoloxi iëza. A a telekela kudia.

Na Ngo uxi: "Kahima, kàtakane menia." Kahima uabalumuka; utubuka bu kanga, ukondoloka ku xilu dia 'nzo. Uimana katangana kofele; ubokona m'o'nzo; usanga na Ngo, uamateka kusukula o maku. Na Ngo uxi: "Kahima, meni' ebi?" Kahima uxi: "Kalunga, ió muzúa; kî uxikina kutaba menia." Na Ngo uolela, uxi: "Kiauaba. Xikama boxi; sukula maku; tudie funji." Kahima uaxikama; uasukula maku; adia funji iâ. Akua-bat' ëza. Exi: "Kalunga, uamono, mona, uëza n'ê, uadimuka." Amuangana; azeka.

Ngana Ngo uabalumuka m' usuku; uatubuka ku muelu. O ki abalumuka, Kahima iú u mu tala; ua di xib'ê. O na Ngo uafika, uxi: "Kahima uazeka." Na Ngo uajiba hombo; uazangula mahaxi mu kitutu; iú uiza mu ku a texila Kahima. Umateka o kuzenga[523] lukuaku. Kahima u mu vutuila-lu. A mu texikila muene, na Ngo. Na Ngo uai mu hama iê, uazeka.

Kuma kuaki. Kahima uatubuka bu kanga ni ngolamata ia na Ngo. Ua' mu xika, uxi:

"Uatobesa Ngulungu;
Ni Kahim' á?"

Uxi:

"Uatobesa Ngulungu;
Ni Kahim' á?"

Aku' a bat' ëza, ëxi: "Mbanza uala kuebi?" Kahima uxi: "Mbanza hanji iazeka." Exi: "Tuie, tu mu balumune." Abokona mu xilu; asange mbanza ua di futu, ni mutue. Exi: "Mbanza, balumuka." Muene uxi: "Uatungile o kanzu aka, uatungile."

Monkey went. He came to the egg-plants. He picked the ripe ones; he pulled out also large cassada. Mr. Leopard, too, picked ripe egg-plants, and pulled out also the large cassada. They meet ahead. Mr. Leopard says: "Monkey, come please, let me see which thou hast picked." He shows him them. Mr. Leopard laughs, saying: "Monkey, thou art shrewd." They ate.

They walked on. They arrive at a river. They drink water. Mr. Leopard says: "Thou, Monkey, to-day when they cook us the mush, thou shalt come to fetch water." Monkey says: "Where shall I carry it (in)?" Says: "Thou shalt carry it in this gourd." He shows him the fish-trap. Monkey assents.

They move on. They arrive near the house of his parents-in-law. Mr. Leopard says: "Monkey, hang up our ngolamata on the staff." Monkey takes it; hangs it up. They arrive in the village. They spread for them (mats) in the guest-house. Evening has come. They cook them food.

Mr. Leopard says: "Monkey, go and fetch water." Monkey gets up; goes outside, goes round to back of house. He stands a little while; comes into the house; finds Mr. Leopard, who has begun to wash (his) hands. Mr. Leopard says: "Monkey, the water, where (is it)?" Monkey says: "Sir, that thing (is) a fish-trap; it will not dip out water." Mr. Leopard laughs, saying: "All right. Sit down (on ground); wash (thy) hands; let us eat the mush." Monkey sits down; washes (his) hands; they eat their mush. The house-people come. Say: "Sir, thou hast seen; the boy, thou camest with him, he is shrewd." They separate; they go to sleep.

Mr. Leopard stands up in the night; he goes out into the door-room. When he stood up, Monkey, he looks at him; (but) keeps silent. Mr. Leopard supposes, saying: "Monkey is asleep." Mr. Leopard kills a goat; he lets the blood run into a piece of gourd; then he comes to pour it over Monkey. He begins to lift his hand. Monkey, he pushes it back. It (the blood) spills upon himself, Mr. Leopard. Mr. Leopard goes to his bed, to sleep.

Morning shines. Monkey goes outside with the banjo of Mr. Leopard. He is playing, saying:

"Thou didst fool Antelope,
Whether also Monkey?"

Saying:

"Thou didst fool Antelope,
Whether also Monkey?"

The house-people came, saying: "The chief, where is he?" Monkey says: "The chief is still asleep." They say: "Let us go, that we make him get up." They enter the bedroom, they find the chief covered up, even the head. They say: "Chief, get up." He says:

Eza mu mu balumuna; ëxi: "Balumuka. Kuma kuaki." Uxi: "Uatudikile kaham' aka, uatudikile." A mu vungumuna mulele mu polo: mutue uoso uaiiba ni mahaxi.

Atubuka ku muelu, atala jihombo: ajiba-ku hombo imoxi. Exi: "Tuafikile, tuxi 'na Ngulungu uajibile o hombo;' manii na Ngo muene?" Kahima uxi: "Mukuetu, na Ngulungu, ua mu tobesele; n'eme uamesena ku ngi tobesa."

O makouakimi a na Ngo ajiba na Ngo. Exi: "Manii holome ia kiama!" Exi: "Eie, Kahima, eie usakana kiá ni muhatu;[524] iú kiama." A mu tale; azangula kinama; a ki bana Kahima. Azekele.

Kizúa kia kadi, Kahima uxi: "Ngii'ami." A mu bana mona, uàmbata o kinama kia na Ngo. Abixila ku bata. Exi: "Kahima, tusange-ku." Uxi: "Tuavulu." Uabokona m'o'nzo ia na Ngo. Exi: "O mbanza, muene uebi?" Uxi: "Mbanza uabiti mu kobalala dikongo diê. O kinama kia xitu kiki, ki a tu bana-ku." Mukaji a na Ngo uatambula. Kahima uaii ê ku bata diê.

Mukaji a na Ngo uate o xitu bu jiku; iabi. Ualambe funji; iabi. Uuana xitu; ubana ana. Mona uxi: "Xitu iala mu nuha tata." Muhatu uzangula ngima,[525] ubeta mona: "Ihi i ku tangesa kiki? Tat'enu uabiti mu kobalala dikongo." Azuba kudia. Kahima iú uiza; ubokona m'o'nzo, uxi: "Mukaji a na Ngo, ngi bane kaxitu." Muhatu uxi: "Xitu iabu."

Kahima uatubuka bu kanga. Uai ku mbandu a sanzala. Uasambela muxi, uxi: "Mukaji a na Ngo, uila, uxi 'ngadimuka.' Kiki, ngan' enu, ua mu di o kinama." Kahima ualenge ê mu iangu. Mukaji a na Ngo ukuata mu dila, uxi: "Manii kidi, ki azuelele mona." Adidi o tambi.

Tuateletele kamusoso ketu, ha kauaba ha kaiiba. Ha bala mutu, uamba kuta, ate. Mahezu. (Akuâ atambujila: "A Nzambi.")

"(He) who built this little house, he built (well)." They have come to make him get up; say: "Get up. It is day." He says: "He who set up this little bed, he set up (well)." They uncover the cloth from his face: his whole head is ugly with blood.

They go to the door-room, look at the goats; they have killed one of the goats. They say: "We had supposed, saying, 'Mr. Antelope killed the goat;' whether (it was) Mr. Leopard himself?" Monkey says: "Our friend, Mr. Antelope, he fooled him; me also, he wanted to fool me."

The parents-in-law of Mr. Leopard kill Mr. Leopard. They say: "Why, (our) son-in-law (is) a wild beast!" They say: "Thou, Monkey, thou shalt marry now with the girl;[524] this one (was) a wild beast." They skin him; take a leg; give it to Monkey. They sleep.

The second day, Monkey says: "I am going." They give him a boy, who will carry the leg of Mr. Leopard. They arrive at home. People say: "Monkey, may we meet." He says: "All well." He enters into the house of Mr. Leopard. They say: "The chief, where is he?" He says: "The chief went to recover a debt of his. This leg of meat (it is) that he gave us of it." The wife of Mr. Leopard receives (it). Monkey goes to his house.

The wife of Mr. Leopard set the meat on fire-place; it is cooked. She cooked the mush; it is done. She divides the meat; she gives the children. A child says: "The meat is smelling (like) father." The woman lifts up the mush-stick, beats the child: "What makes thee talk thus? Your father went to recover a debt." They finish the food. Monkey, he comes; enters the house, says: "Wife of Mr. Leopard, give me a little meat." The woman says: "The meat is finished."

Monkey goes outside. He goes to side of village. He climbs a tree (and) says: "Wife of Mr. Leopard, thou thinkest, saying: 'I am wise.' Now, thy lord, thou hast eaten his leg." Monkey runs away into the bush. The wife of Mr. Leopard begins to cry, saying: "Then (it is) truth, what the child said." They wailed the funeral.

We have told our little story, whether good, whether bad. If there is one, who says 'to tell' (more), let him tell. The end. (The others in chorus: "(Is) of God.")

XXII.

NA NGO, NI KAHIMA, NI KABULU.

Eme ngateletele ngana Ngo. Mu 'xi, mu ëza nzala.

Ngana Ngo anga udima muzondo;[626] muzondo uabi. Uasange alodia o muzondo: "Nanii ualuniana muzondo uami?" Uabatama; uia mu tala: Kahima ni Kabulu. Uixi: "Eie, Kahima, eie u mulaul' ami, lelu uëza ku ngi niana o muzondo uami é? N'eie ué, Kabulu, u mulaul' ami, ualombuela i alobanga Kahima; ualokuiza ku ngi niana?"

Ngana Ngo uia ku bata dia kaveia, uixi: "Kaveia, ngi bangele milongo ia kukuata Kahima ni Kabulu, alokuiza ku ngi niana." "Uambata kikuxi? O mukolomono uebi?" "Ngambata dikolombolo dia sanji." "O kitadi kia milongo kiebi?" "U ngi bangele hanji o milongo. Ki ngabindamena, la nga ki mono, kiene ngu ku futa o kitadi kié. Ngi bandulule hanji." Kuala kaveia: "Kiambote; tuzeke-etu. O mungu, kiene tubanga o milongo."

Kaveia uatubula o dikolombolo dia sanji, di ambata ngana Ngo; uate o 'mbia bu jiku; menia matema. Uabondeka[627] o dikolombolo dia sanji; ua di vuza; ua di bange. Uate maji mu 'mbia; ua di fokala; diabi. Uate o funji bu jiku; funji iasekuka; ualambe o funji. Uate bu malonga; uazale o dixisa; uëxana ngana Ngo, uixi: "Zá, ujandale." Uiza mu jandala. A mu bana dilonga dia kusukuila maku; uasukula maku. Uakuata mu dia funji; uadi. A mu bana menia. Uazek'ê.

Utula mu 'amenemene ka selu. Kuala kaveia, uixi: "Uamono, eie ngana Ngo, ki uàbanga ku bata dié. Ki uàsanga o muxi ua muzondo, uàkanda o madila pala ngana Kahima ni ngana Kabulu. Ene ki anda kuàbanda muxi, eie uà di xib'é. Ki uanda[628] ku a mona abande kiá ku muxi, eie uëbudisa: 'A-nanii ó?' Ene, Kahima ni Kabulu, ki anda kuiva, andokala ni uoma ué, ngana Ngo. Anda kuàtuka boxi, anda kuàfua mu makungu."

Ngana Ngo uiza ku bata diê; uakande o makungu moxi dia muxi ua muzondo. Ki azuba kukanda o makungu, uvutuka ku bata diê.

Ki anange kitangana, utunda ku bata diê; uia mu tala. Moxi a muxi, Kabulu iú; Kahima uala ku tandu a muxi. Ngana Ngo ki aii mu kuata Kabulu, Kabulu ualenge ê. Ki akuata ku mu kaia, ua mu lembua. Kahima uê ualenge ê. Ngana Ngo uia ku bata diê.

XXII.

LEOPARD, MONKEY, AND HARE.

I often tell of Mr. Leopard. In the country there came a famine. Mr. Leopard then planted a muzondo;[526] the muzondo is ripe. He finds they are eating the muzondo: "Who is stealing my muzondo?" He hides; goes to spy: (it is) Monkey and Hare. Says he: "Thou, Monkey, my grandson, now thou comest to steal my muzondo? And thou, too, Hare, thou, my grandson, thou dost imitate what Monkey is doing; thou art coming to rob me?"

Mr. Leopard goes to the house of the old one, says: "Old one, make me a charm to catch Monkey and Hare, who are always coming to rob me." "How much dost thou carry? The doctor-fee, where (is it)?" "I bring a rooster." "The money of the medicine, where?" "Do thou make me the medicine first. What I need, if I get it, then I will pay thee thy money. Help me, please." Then the old one: "All right; let us sleep. To-morrow then we will make the charm."

The old one took out the cock, which Mr. Leopard had brought; she put the pot on the hearth; the water is hot. She soaks the cock;[527] she plucks it; she prepares it. She puts oil into the pot; she roasts it; it is done. She puts the mush on the fire-place; the mush boils; she has cooked the mush. She puts (it) on plates; she spreads the mat; she calls Mr. Leopard, saying: "Come (and) dine." He comes to dine. They give him the basin to wash hands in; he washed (his) hands. He begins to eat mush; has eaten. They give him water. He sleeps.

He arrives in the morning early. Then the old one says: "Thou seest, thou Mr. Leopard, what thou shalt do at thy home. When thou hast gone to the tree of muzondo, thou shalt dig holes for Mr. Monkey and Mr. Hare. When they are going to climb the tree, thou shalt keep quiet. When thou shalt see them having already climbed on the tree, thou shalt ask them: 'Who are there?' They, Monkey and Hare, when they will hear, will be with fear of thee, Mr. Leopard. They will jump to the ground, and die in the holes."

Mr. Leopard came to his home; he dug the holes under the tree of muzondo. When he finished digging the holes, he returned to his house.

When he passed some time, he goes out of his house, goes to look. Under the tree, Hare (is) there; Monkey is up on the tree. Mr. Leopard, when he went to catch Hare, Hare ran away. When he took to chasing him, he gave him up. Monkey also ran away. Mr. Leopard goes to his home.

Mu 'amenemene ka selu, ukatula uta mu o'nzo iê, ni patonona, ni diselembe, ni hunia; ukuata mu kuenda, katé ku bata dia kaveia. "U ngi bane o sanji iami! O madila, ua ngi tumine o kubanga, Kabulu, ngalembua ku mu kuata; ni mukuâ, Kahima, ene ai'â. O sanji iami, ngi bane-iu, ngiie naiu." Kuala o kaveia: "Tuzeke-etu, ngana Ngo. Mungu, kiene uia-ke." Azek'â.

Ki atula mu 'amenemene, kuala kaveia: "Ndé mu solongo dia muxitu, uàbatula tumixi pala ku tu songa. Tubanga iteka; iteka ia ahetu ni mesu mâ, ni mele mâ, ni matui mâ, ni mazunu mâ, ni makanu mâ. Uàtubula o matui mâ, uàta o jibixa; uàtakana o misanga, ni hula; uàuaia o hula; eie uàsema uasu ua mulemba, uàuaia uê; o tumikolo uê uà tu takana. Eie, ngana Ngo, ki uàtula ku bata dié, uàzek'é. Uàtula mu 'amenemene, uàkatuka, uàia bu muxi. Ki uàbixila-bu, uàbanda mu muxi, uàtudik' ëteka. Kiene eie utunde-ku, usuame moxi a divunda, ni tumikolo tué. Mu ene mu uàkal'é mu kinga Kahima ni Kabulu."

Ngana Ngo uvutuka ku bata; uabange ioso i a mu tumine kaveia. Kizúa kiamukuâ, ki atudika o iteka, uala moxi a divunda. Ki abange katangana, umona Kahima ni Kabulu; iá ëza kiá.

Ki atula bu muxi, kuala Kabulu, uixi: "Moso é! Kabulu é! Zá utal' ëlumba, iala ku tandu a muxi." Ki azuba kutala, Kahima uixi: "Enu, ilumba, nuanange é?" A di xib'â. "Nuala ni sonii?" A di xib'â. "Nuala ni nzala?" A di xib'â. Kuala Kabulu uixi: "Moso é! ku bata dié kuala-hi?" Kahima uixi: "Ku bata diami kuala mbudi. Eie ué, Kabulu, ku bata dié kuala-hi?" Uixi: "Ku bata diami kuala ngulu." Uixi: "Moso, tui'etu kiá."

Atula ku bata; ajiba ngulu; ëbange; ëta mu 'mbia. Xitu iabi; funji iabi; ëta bu malonga. Azangula mudingi ua menia, ni ngandu, ni kudia kuoso. Akatuka . . . katé bu kota dia muxi.

Kuala Kahima: "Enu, ilumba, tulukenu; tudienu kiá." Nguaiâ kutuluka. Uëbudisa: "Nuala ni sonii?" A di xib'â. Kuala Kahima: "Moso é! Tui'etu hanji; mukonda ala ni sonii ietu." Ai'â.

Ngana Ngo uatundu mu divunda; usanga o kudia; ukuata mu kudia. Ki azub' o kudia, uanu o menia. Uiza kididi, usukula maku; uiza kididi kiamukuâ, usukula o maku.[529] Uia dingi mu divunda; usuam'ê.

In the morning early, he takes off the gun in his house, and a cartridge-box, and hatchet, and club; he begins to walk, up to the house of the old one. "Thou give me my chicken! The holes, thou didst order me to make, Hare, I got tired of catching him; with the other, Monkey, they went off. My fowl, give it me, that I go with it." Then the old one: "Let us sleep, Mr. Leopard. To-morrow, then thou mayest go all right." They sleep.

When they arrive in the morning, then the old one: "Go to the heart of the forest; there to cut small trees for to carve them. We shall make images; images of girls, with their eyes, with their breasts, with their ears, with their noses, with their mouths. Thou shalt pierce their ears, and put (on) earrings; thou shalt fetch beads, and red-wood; thou shalt smear the red-wood; thou shalt tap gum of the wild fig-tree, and smear too; small ropes also, thou shalt fetch them. Thou, Mr. Leopard, when thou arrivest at thy house, shalt sleep. Thou arrivest in the morning, thou shalt start, go to the tree. When thou arrivest there, thou shalt climb into the tree and set up the images. Then do thou go hence, to hide under a thick bush, with thy small ropes. There shalt thou stay awaiting Monkey and Hare."

Mr. Leopard returns home; he did all that the old one had ordered him. Another day, having put up the images, he is under the bush. When he passed a moment, he sees Monkey and Hare; they have already come.

When they arrive at the tree, then Hare says: "Ah, friend! O Monkey! come to see the girls, who are up on the tree." When he finished looking, Monkey said: "You girls, how do you do?" They are silent. "Are you with shame?" They keep quiet. "Are you hungry?" They are silent. Then Hare says: "Eh, friend! at thy home, what is there?" Monkey says: "At my home there is a sheep. Thou, too, Hare, at thy house, what is there?" He says: "At my house there is a hog." He says: "Friend, let us go now!"

They arrive at home; they kill the pig; they cut it; they put it in the pot. The meat is done; the mush is ready; they put it on plates. They take up a jug of water, and a mat, and all the food. They start . . . up to the place of the tree.

Then Monkey: "You, girls, come down; let us eat now!" They will not come down. He asks them: "Are you bashful?" They are silent. Then Monkey: "O friend! Let us go please, for they are bashful with us." They go away.

Mr. Leopard comes out of the bush; he finds the food; begins to eat. When he finished eating, he drank water. He comes to one place, washes his hands; comes to the other, washes (his) hands.[529] He goes again under the bush; he hides.

Kabulu uatula, uixi: "Moso é! Kahim'é! ëlumba iadi kiá!" Alozalula[580] o imbamba iâ; abeka-iu ku mabata mâ. Kahima uiza ni mbanza iê. Akuata mu kuxika, akuata mu tonoka. Kuala Kabulu ni Kahima: "Enu, ilumba, zenu tutonokienu!" Elumba nguaiâ kutonoka. Kahima ukuata mu kukina; Kabulu ualuxika mbanza. Kahima uatuka ku ilumba; ki aia mu kubelela,[581] uanaminina ku uasu. Uixi: "Moso é! Zá utale, o mon' a muhatu ua ngi kuata." Kabulu utakula o mbanza boxi; uia mu belela; uanaminina. Uixi: "Aiué! Moso é! tuanaminina."

Ngana Ngo utula ni hunia iê. Usanga Kabulu iú; u mu vunda hunia; u mu ta mu kitakala[582] kiê. Usanga uê Kahima; u mu bana hunia; u mu ta mu kitakala kiê. Utuluk'ê. Uabixila ku bata diê; uxi: "Mukaji ami, Kahima ni Kabulu, nga a bindamena, nga a kuata; mungu tu a lamba." Azek'â.

Atula mu 'amenemene. A mu tudila tambi ia ukou' ê. Uixi: "Mukaji ami, mungu uzuka o muteba; ukatula Kabulu mu kitakala. U mu tala, u mu lamba. Eie udia o xitu ié; u ngi xila o iami. Kala kiki, xala kiambote." Ngana Ngo, iú ui'ê kiá.

O muhatu uëvu mu kitakala muixi: "Tu jitune; tía, ngana Ngo, ua tu ambela u tu jitune, pala tu mu kaiela bu tambi." Muhatu ua a jituna. Kuala Kabulu: "Tu bane o jisabi ja kaxa; tuzuate, tu mu kaiele bu tambi." Ua a bana o jisabi. Ajikula o mbaulu;[583] azuata. Ngana Kabulu uala kadifele:[583] xibata mu mbunda; boné ku mutue. O ngana Kahima uala kabitangu:[583] xibata mu mbunda; boné ku mutue.

Akatuka . . . katé bu tambi, bu aii ngana Ngo. Asanga ngana Ngo iú. Kuala ngana Kabulu uixi: "Mu kutienu! ngana nguvulu ua mu tumu." A mu kutu, maku ku dima. Uixi: "Ngate-mu diletá dia ngulu pala ku ngi zozolola[584] o mikolo! kizongelu kia fadinia! hama ia mukuta!"[585] A-ngana Kahima ni Kabulu atambula. Anange â.

Atula mu ngoloxi. Kuala ngana Kabulu uixi: "An' a ngamb' é!" Alenge â.[586] Uëxana o jihuedi ja ngana Ngo: "Ambatenu huedi enu! nui'enu kuà ngana nguvulu, ua mu tumu." A mu ambata ku mukambu ua muxi; katé ku bata diê, dia ngana Ngo. A mu tula boxi.

Kuala Kabulu: "Tuamesena tudia." Ngana Ngo ukatula ngulu iasokela kiki,[587] itokala hama jitatu; uia-ku kibutu kia fadinia. Kuala ngana Kahima, uixi: "Nguetuetu fadinia; tuamesena fuba." A a bana o kibutu kia fuba. Atambula.

Ajiba o ngulu; ëbange; iai mu jimbia. Xitu iabi, ëtebula. Ate

Hare has come and says: "Eh, friend! Monkey! the girls have eaten!" They pick up their things; they bring them to their houses. Monkey comes with his banjo. They begin to play; they begin to dance. Then Hare and Monkey: "You, girls, come, let us dance!" The girls will not dance. Monkey begins to dance; Hare is playing the banjo. Monkey has jumped to the girls; as he goes to smack,[581] he sticks to the gum. He says: "O friend! Come and see, the young woman is holding me." Hare throws the banjo on the ground; he goes to smack; he sticks. Says: "Woe to me! O comrade, we are stuck!"

Mr. Leopard arrives with his club. He finds Hare here; he knocks him (with) club; he puts him in his side-bag.[582] He finds also Monkey; he gives him a clubbing; he puts him in his side-bag. He comes down. He arrives at his home, says: "My wife! Monkey and Hare (whom) I wanted much, I have caught them; to-morrow we will cook them." They go to sleep.

They arrive in morning. They announce to him the funeral of his father-in-law. He says: "My wife, to-morrow thou shalt pound the cassava; then take Hare out of the side-bag. Thou shalt skin him, cook him. Thou shalt eat thy meat; (and) leave me mine. So now, farewell." Mr. Leopard, he goes now.

The woman hears in the side-bag, saying: "Let us out; uncle, Mr. Leopard, told us, thou shouldst let us out, that we follow him to the funeral." The woman frees them. Then Hare: "Give us the keys of the trunk; that we dress and follow him to the funeral." She gives them the keys. They open the trunk; they dress. Mr. Hare is ensign: sword on waist; cap on head. Mr. Monkey is captain: sword on waist; cap on head.

They start — up to the funeral, where Mr. Leopard went. They find Mr. Leopard here. Then Mr. Hare says: "Bind him! the Lord Governor sent for him." They bind him, hands on back. He says: "I offer a suckling of pig for slackening the ropes! a measure of meal! a hundred macutas!"[585] Messrs. Monkey and Hare accept. They pass time.

They arrive in evening. Then Mr. Hare says: "Carriers, hallo!" They run away. He calls the brothers-in-law of Mr. Leopard: "Carry ye your brother-in-law! ye shall go to the Lord Governor, who sent for him." They carry him on a pole of a tree; as far as his house, of Mr. Leopard. They set him down.

Then Hare: "We want to eat." Mr. Leopard takes a hog, like this,[587] worth three hundreds; there goes a sack of meal. Then Mr. Monkey says: "We don't want meal; we want flour." They give them a sack of flour. They receive (it).

They kill the hog; they prepare it; it goes into the pots. The

o funji bu jiku; menia ma funji masekuka. Exi: "Kana mutu ulamba o funji; ngana Ngo u i lamba[538] ni maku."

Ki atumu Kahima, ngana Ngo uiza mu lamba o funji ni maku. Muhatu ua ngana Ngo uate o fuba; mutat' ê, ngana Ngo, uakuata mu kulamba. Lukuaku luaxomoka. Ngana Kahima: "Ta-mu lukuaku luamukuâ!" Lukuaku luamukuâ luaxomoka.

Kuala Kahima: "O menia ma funji, a ma texi; kî mauabê. Tudie kiá fadinia ietu."

Ngana Ngo, a mu zangula; a mu beka mu o'nzo iê.

Ki azuba o kudia, Kahima ni Kabulu, aia ku dima dia 'nzo. Azula o lopa ia ngana Ngo; ëta bu dibunda; ëmana mu kanga muná. "Tuma ku k'ijía! etu é! a-Kahima n'eme Kabulu é![539] ua tu tele mu kitakala. O kizúa kia lelu, etu tualengele etu.[540] Mumam' é, muene ua tu jitunu etu mu kitakala. Etu tuendele bu tambi pala ku ku kut' eie, ngana Ngo. Tualui' etu é! Kaienu." O jihuedi ja ngana Ngo alokaia Kabulu ni Kahima. Akaie; alembua.

Kiabekesa ngana Kahima uzeka mu muxi: mu konda dia kulenga ngana Ngo, k'a mu kuame. Kiabekesa ngana Kabulu kuzeka mu divunda, k'alozekê mu kanga: mu konda diölenga ngana Ngo. O ngana Ngo, kakexidiê ni madinga, o kia mu bekesa ukala ni madinga, ngana Kahima ni ngana Kabulu.

Enu, ngana jami ja ahetu; enu, ngana jami ja mala, ngateletele kamusoso kami. La kauaba, la kaiiba; ngazuba. Mahezu—"Ma Nzambi."

XXIII.

NA NGO NI JIXITU.

Na Ngo uakala. Kizu' eki, nzala ia mu kuata. Uxi: "Ngibanga kiebi? Ngixana o jixitu joso mu ngongo, ngixi 'izenu; tubange umbanda!' O ki jiza o jixitu, eme ngikuate, ngidie."

Uatumu kiá kuixana Mbâmbi, ni Ngulungu, ni Soko,[541] ni Kabulu, ni Kasexi. Abongoloka, ëxi: "Ua tu tumina-hi?" Muene uxi: "Tukuatienu umbanda, tu di sanze!"

Kumbi diatoloka. Akuata o jingoma bu kanga, ni miimbu. O ngana Ngo muene uala mu xika o ngoma; uala mu kuimbila, uxi:

meat is done, they take it from the fire. They put the mush on the fire; the water of the mush boils. They say: "No one shall cook the mush; Mr. Leopard shall cook it with (his) hands."[538]

As Monkey commanded, Mr. Leopard comes to cook the mush with (his) hands. The wife of Mr. Leopard put in the flour; her husband, Mr. Leopard, begins to stir. The hand peels off. Mr. Monkey: "Put in the other hand!" The other hand peels off.

Then Monkey: "The water of the mush, throw it away; it is not good. Now let us eat our meal."

Mr. Leopard, they lift him up; they bring him into his house.

When they finished eating, Monkey and Hare, they go to back of house. They strip the clothes of Mr. Leopard; they put them in a bundle; they stand in distance yonder. "Thou must know it! we are Monkey and Hare; thou puttest us in the side-bag. The day of to-day, we ran away. Thy wife, she let us loose out of the side-bag. We went to the funeral to bind thee, Mr. Leopard. We are going away. Chase (us)!" The brothers-in-law of Mr. Leopard are chasing Hare and Monkey. They chased; gave up.

What causes Mr. Monkey to sleep on tree; (is) because of flying from Mr. Leopard, that he should not hurt him. What causes Mr. Hare to sleep in the bush, he does not sleep in the open field; (is) because of flying (from) Mr. Leopard. Mr. Leopard, who had no spots, what caused him to have spots (was) Mr. Monkey and Mr. Hare.

You, my ladies; you, my gentlemen, I have told my little story. Whether good, whether bad; I have finished. The end—"(Is) of God!"

XXIII.

LEOPARD AND THE OTHER ANIMALS.

Mr. Leopard lived. One day hunger grasps him. He says: "How shall I do? I will call all the animals in the world, saying, 'come ye, let us have a medical consultation.' When the animals come (then) I may catch and eat."

He sends at once to call Deer, Antelope, Soko,[541] Hare, and Philantomba. They gather, saying: "Why didst thou send for us?" He says: "Let us consult medicine, that we get health."

The sun is broken (down). They begin the drums outside with the songs. Mr. Leopard himself is beating the drum; he is singing, saying:

"Ngulungu é! Mbâmbi!
Mukuenu ukata;
K'u mu boloke!
Ngulungu é! Mbâmbi!
Mukuenu ukata;
K'u mu boloke!
Ngulungu é! Mbâmbi!
Mukuenu ukata;
K'u mu boloke!"

O Mbâmbi uxi: "Mbanza, o ngoma, uala mu i xika kiebi? Bekaiu kunu; ngi i xike." Na Ngo ua mu bana-iu. Mbâmbi uakuata o ngoma, uxi:

"Kî kukata;
Ndunge ja ku kuata!
Kî kukata;
Ndunge ja ku kuata!
Kî kukata;
Ndunge ja ku kuata!"

O na Ngo uabalumuka boxi, uxi: "Eie, Mbâmbi, k'uijía kuxika ngoma."

O jixitu joso ha jileng'ê, jixi: "Na Ngo uala ni jindunge ja ku tu kuata."

XXIV.

MON' A NGO NI MON' A HOMBO.

Ngateletele Kabidibidi ka mon' a ngo ni Kabidibidi ka mon' a hombo, atonokene ukamba uâ.

O Kabidibidi ka mon' a hombo uxi: "Eie, kamba diami, uenda ni kuiza mu ngi nangesa ku bata dietu." Kabidibidi ka mon' a ngo uxi: "Eme kî ngitena kuia-jinga ku bata dienu; mukonda papaii, ki ênе mu ia mu mabia, uênе mu ngi xila kulanga bu muelu. Kikal' eie uia-jinga ku bata dietu." Kabidibidi ka mon' a hombo uxi: "Kiauaba." Amuangan'â; azekele.

Kabidibidi ka mon' a hombo uai kuà kamba diê, Kabidibidi ka mon' a ngo. Atonoka; kumbi diafu. Kabidibidi ka mon' a hombo uatundu-ku; uëza ku bata diâ; azekele. Izúa ioso, Kabidibidi ka mon' a hombo uênе mu ia kuà kamba diê, Kabidibidi ka mon' a ngo.

Kizu' eki, Kabidibidi ka mon' a ngo uatangela pai â, uxi: "Papaii é! Kabidibidi ka mon' a hombo, kamba diami, ngene mu nanga n'ê beniaba izúa ioso." Pai â uxi: "Eie, mon' ami, u kioua. O hombo,

"O Antelope! O Deer!
Your friend is sick;
Do not shun him!
O Antelope! O Deer!
Your friend is sick;
Do not shun him!
O Antelope! O Deer!
Your friend is sick;
Do not shun him!"

Deer says: "Chief, the drum, how art thou playing it? Bring it here; that I play it." Mr. Leopard gives him it. Deer takes the drum, says:

"Not sickness;
Wiliness holds thee!
Not sickness;
Wiliness holds thee!
Not sickness;
Wiliness holds thee!"

Mr. Leopard stood up from ground, said: "Thou, Deer, knowest not (how) to play the drum."

The animals all then ran away, saying: "Mr. Leopard has a scheme to catch us."

XXIV.

THE YOUNG LEOPARD AND THE YOUNG GOAT.

I will tell of Kabidibidi, the young leopard, and Kabidibidi, the young goat, who played their friendship.

Kabidibidi, the young goat, said: "Thou, my friend, shalt be coming to me to pass time at our house." Kabidibidi, the young leopard, said: "I cannot go always to your house; because father, when he is wont to go to the fields, he leaves me to watch on the threshold. It must be that thou comest always to our house." Kabidibidi, the young goat, said: "All right." They separated; they slept.

Kabidibidi, the young goat, went to his friend, Kabidibidi the young leopard. They played; the sun died. Kabidibidi, the young goat, left there; went to his house; they slept. All days, Kabidibidi, the young goat, used to go to its friend, Kabidibidi the young leopard.

One day, Kabidibidi, the young leopard, told his father, saying: "O father! Kabidibidi, the young he-goat, my friend, I am always passing time with him here all days." His father says: "Thou,

iene xitu ietu; kuene o kudia kuetu, ku tuene mu dia. Ki ëza mu ku nangesa, palahi u mu eha n'ai'ê? Ku mu kuata ngué, ni tu mu die? O kiki, oba o saku ietu. Lelu, ha uiza, u mu ila, uxi: 'kamba diami, tuala mu tonoka; bokona mu saku ietu mumu.' O ki abokona, eie ukuta ku saku. O ki uzuba o kukuta, unomona mbangala n'u mu vunda-iu ku tandu a saku." Mon' ê uxi: "Kiauaba." Na Ngo uai'ê mu mabia, ni mukaji ê.

Ku ema, ku axala Kabidibidi ka mon' a ngo, o Kabidibidi ka mon' a hombo uëza. Ala mu tonoka. Kabidibidi ka mon' a ngo uanomona o saku, uxi: "Kamba diami é! Bokona mu saku mumu; tuala mu tonoka." Kabidibidi ka mon' a hombo uabokona mu saku; kamba diê uakutu-ku ngoji.

Kitangana, Kabidibidi ka mon' a hombo uxi: "Kamba diami é! ngi jitule!" Kamba diê uxi: "Kala hanji momo!" Kabidibidi ka mon' a hombo uxi dingi: "Ngi jitule; ha k'u ngi jitula, ngisuxina-mu." Kabidibidi ka mon' a ngo uxi: "Sus' é!" Uxi: "Nginenena-mu." Kamba diê uxi: "Tunda mu saku ia pai etu; k'unenene-mu." Ua mu jitula; atonoka. Kabidibidi ka mon' a hombo uai'ê.

O ku ema, na Ngo, uendele mu mabia, uatula. Uxi: "Kabidibidi ka mon' a hombo uebi?" Mon' ê uxi: "Uëjile; nga mu tele mu saku. Uxi: 'ngisuxina-mu;' ngixi 'sus'é!' Uxi: 'nginenena-mu.' Ngixi: 'tunda mu saku ia pai etu; k'unenene-mu.' Eme nga mu jitula; uai'ê." Na Ngo uxi: "Eie, mon' ami, hanji uatobo." Azekele.

Kimenemene, na Ngo ua mu bana dingi o saku, uxi: "Lelu ki ëza, u mu bokuesa-mu dingi. O ki ëla uxi 'ngisuxina-mu,' u mu ila 'sus'é!' O ki ëla 'nginenena-mu,' u mu ila 'nen'é!' O saku iami eme muene; tu i sukul' é."

O ki ala mu zuela kiki, manii, Kabidibidi ka mon' a hombo lelu ua di meneka kuà kamba diê. O ki ëvu o kuzuela, uakondoloka ku xilu dia 'nzo; uasuama. Na Ngo uai mu mabia.

Ku ema, Kabidibidi ka mon 'a hombo uatukuluka; ala mu tonoka. Kabidibidi ka mon' a ngo uanomona o saku, uxi: "Kamba diami, zá mu saku mumu." Kamba diê uabokona; uakutu-ku. Kitangana, uxi: "Ngi jitule." Kamba diê uxi: "Kala hanji." Uxi: "Ngisuxina-mu." Uxi: "Sus'é!" "Nginenena-mu." Uxi: "K'unenene-mu; tunda mu saku ia pai etu." Ua mu jitula; mon' a hombo uatundu.

my child, art a fool. The goat, that is our meat; that is the food which we are wont to eat. When he comes to pass time with thee, why dost thou allow him to go away? Wilt thou not catch him, that we eat him? Well now, here is our sack. To-day, if he comes, thou shalt tell him, saying: 'My friend, we are playing; enter into our sack, in here.' When he is in, thou shalt bind the sack. When thou hast done binding, thou shalt take a staff, and shalt knock it on him over the sack." His child said: "All right." Mr. Leopard went to the fields with his wife.

Behind, where stayed Kabidibidi, the young leopard, Kabidibidi, the young goat, came. They are playing. Kabidibidi, the young leopard, took the sack, saying: "My friend! enter into the sack here; we are playing." Kabidibidi, the young goat, entered the sack; his friend tied on (it) the cord.

A while, Kabidibidi, the young goat, says: "O my friend! let me out!" His friend says: "Stay in there!" Kabidibidi, the young goat, says again: "Let me out; if thou dost not let me out, I shall pee in it." Kabidibidi, the young leopard, said: "Just pee!" He says: "I must mess in it." His friend said: "Get out of the sack of my father; do not mess in it." He let him out; they played. Kabidibidi, the young goat, went away.

Behind, Mr. Leopard, who had gone to the fields, has arrived. He says: "Where is Kabidibidi, the young goat?" His child says: "He came; I put him into the sack. He said: 'I must pee in it;' I said: 'Just pee!' He said: 'I must mess in it,' I said: 'Get out of the sack of my father; do not mess in it.' I let him out; he went away." Mr. Leopard said: "Thou, my child, art still foolish." They slept.

(In the) morning, Mr. Leopard gave him again the sack, saying: "To-day, when he comes, thou must make him get in again. When he speaks, saying, 'I must pee in it,' tell him, 'just pee!' When he says, 'I must mess in it,' tell him, 'just mess!' The sack is mine, my own; we can wash it!"

When he is thus speaking, behold, Kabidibidi, the young goat, to-day has come early to his friend. When he heard the talking, he went round to the back of the house; he hid. Mr. Leopard went to the fields.

Behind, Kabidibidi, the young goat, appeared; they are playing. Kabidididi, the young leopard, took the sack, saying: "My friend, come into this sack here." His friend entered, he tied (it) up. A while, he says: "Let me out." His friend says: "Stay longer." He says: "I (must) pee in it." Says: "Just pee!" "I must mess in it." Says: "Do not mess in it; get out of the sack of my father." He let him out; the young goat came out.

Kitangana, Kabidibidi ka mon' a hombo uxi: "Eie ué, bokona-mu." Kabidibidi ka mon' a ngo uabokona mu saku. O mon' a hombo uakutu-ku. Kabidibidi ka mon' a ngo uxi: "Ngi jitule." Mukuâ uxi: "Kala hanji." Uxi: "Ngisuxina-mu." Mukuâ uxi: "Sus'é!" Uxi: "Nginenena-mu." Kamba diê uxi: "Nen'é!" Kabidibidi ka mon' a hombo unomona mbangala; uëvundu Kabidibidi ka mon' a ngo; mon' a ngo uafu.

Kabidibidi ka mon' a hombo uazeka mu hama ia na Ngo. Uanomona ngubu;[542] ua di futu, ni mutue; ua di xib'ê.

Kitangana, na Ngo uabixila, uxi: "Mon' ami, uai kuebi?" Kabidibidi ka mon' a hombo uatolesa kadizui[543] mu zuela, uxi: "Eme ú! papaii; mutue uala mu ngi kata. O Kabidibidi ka mon' a hombo nga mu jiba; nga mu te mu saku. Eie pe, k'u i jitule." Na Ngo uxi: "Kiauaba."

Muhatu a na Ngo uate imbia ia dikota bu jiku; menia afuluka. A mu kuzula ni saku m'o'mbia; uaxomokena momo. Kabidibidi ka mon' a hombo, uala mu hama, uxi: "Eme ngiza, papaii; ngi mu kulula." Ua di futu o ngubu ia na Ngo; uatubuka bu kanga ni saku. Ua mu xomona; ua mu batula o makanda. Uabokona m'o'nzo; uazek'ê. Ateleka xitu; iabi.

Na Ngo uxi: "Mon' ami, balumuka kiá, tudie." Kabidibidi ka mon' a hombo uxi: "Papaii, kî ngitena kuxikama m'o'nzo; muala munza. Ngi bane enu kudia kuami; ngiia bu kanga." A mu bana kudia kuê. Ua di futu ni mutue; uatubuka. Uaboloka mu kanga; uhandekela, uxi: "Eie, na Ngo, uila uxi 'ngadimuka;' o kiki, mon' é, ua mu di. Eme Kabidibidi ka mon' a hombo; eme ngii'ami iú."

Na Ngo utubuka bu kanga; utala. Kabidibidi ka mon' a hombo uala mu lenga ni lusolo. Ua mu kaie; ua mu lembua.

Kala kiki, na Ngo kiene ki azembela o jihombo, mukonda mon' ê uatonokene ni mon' a hombo; o mon' a iú ua mu disa mon' ê.

Ngateletele kamusoso kami. Mahezu.

A while, Kabidibidi, the young goat, says: "Thou, too, get into it." Kabidibidi, the young leopard, got into the sack. The young goat tied (it) up. Kabidibidi, the young leopard, said: "Let me out." The other said: "Stay longer." He says: "I must pee in it." The other says: "Just pee!" Says: "I must mess in it." His friend says: "Just mess!" Kabidibidi, the young goat, takes the staff; he knocks it on Kabidibidi, the young leopard; the young leopard is dead.

Kabidibidi, the young goat, laid (himself) down in the bed of Mr. Leopard. He takes the sheet;[542] he covers himself over (his) head; keeps silent.

A while, Mr. Leopard arrives, saying: "My child, where art thou gone?" Kabidibidi, the young goat, makes a small, tiny voice[543] in speaking, says: "I am here! papa; (my) head is aching me. Kabidibidi, the young goat, I killed him; I put him in the sack. Thou, however, do not untie it." Mr. Leopard said: "All right."

The wife of Mr. Leopard set a pot, a large one, on the fire; the water boils. They put him with the sack into the pot; he is scalded in there. Kabidibidi, the young goat, who is in bed, says: "I am coming, papa; I will scrape him." He covered himself with the bed-sheet of Mr. Leopard; he went outside with the sack. He peels him; he cuts off his paws. He goes into the house; he lies down. They cook the meat; it is done.

Mr. Leopard says: "My son, get up now; let us eat." Kabidibidi, the young goat, says: "Papa, I cannot sit up in the house; in here there is heat. Ye give me my food; I will go outside." They gave him his food. He covered himself over head; went out. He moved off in distance; he shouts, saying: "Thou, Mr. Leopard, thinkest, saying, 'I am shrewd'; but now, thy son, thou hast eaten him. I am Kabidibidi, the young goat; I am going here."

Mr. Leopard rushes outside; he looks. Kabidibidi, the young goat, is running away in haste. He pursued him; he gave him up.

Thus, Mr. Leopard, therefore he hates the goats, because his son played with the son of the goat; the young of the latter, he made him eat his (own) son.

I have told my little tale. Finished.

XXV.

KABULU NI NA NGO.

Kabulu uëndile muhamba uê ualeba, uxi: "Ngiia mu kuta maniangua mu tala."

Uakatuka; ubixila mu kaxi kia[644] njila. Utakanesa ni na Ngo; na Ngo uxi: "Eie, Kabulu, ua di kaka; o muhamba uos' ú? uia n'â kuebi?" Kabulu uxi: "Kalunga, ngiia mu kuta tumaniangua mu mabia." Na Ngo uxi: "Eie muene, o muhamba ua ku tundu; ha uazala[645] o maniangua, u u ambata kiebi?" Kabulu uxi: "Kalunga, ha eie muene, ngasoko ku ku ambata!" Na Ngo uxi: "Eie, Kabulu, ua di metena. Ha ua ngi lembua, ng'u banga kiebi?" Kabulu uxi: "Kalunga, ngi bete."

Na Ngo uakutuka bu muhamba. Kabulu uxi: "Kalunga, ki ngikuta o mikolo ku muhamba, k'u di kole; manii uavula kusonoka boxi." Na Ngo uxi: "Kiauaba."

Kabulu uanomona mukolo; uambela na Ngo, uxi: "Kalunga, tandela kiambote." Na Ngo uatandela; Kabulu uakutu. Ufomona dikúa diê mu mbunda; u di ta na Ngo mu mutue. Na Ngo uxi: "Eie, Kabulu, uandala ku ngi banga kiebi?" Kabulu uxi: "Enu mua tu zemba." Kabulu u mu tonia dingi; na Ngo uafu.

Kabulu ua mu tale; uvutuka ku bata diê. Uadi xitu iê; uakal'ê.

Ngateletele kamusoso. Mahezu.

XXVI.

O MULONGA UA NGANA NGO NI NGULUNGU.

Ngulungu uavile hombo ia muhatu; o Ngo anga uvua hombo ia kisutu.

Ngulungu anga uia kuà Ngo ku mu binga o hombo iê ia kisutu, pala ku i baka mu 'ibanga kiê ni hombo iê ia muhatu pala ku i vualesa. Uixi, o ki akuata o mavumu matatu, n'a mu bana o mon' a hombo ia muhatu ni hombo iê ia kisutu; o Ngulungu n'axal'ê ni hombo iê ni an'ê. Ingo anga itambujila, anga ubana o kisutu.

O ki avualele o mavumu matatu, Ngulungu ukuata mona a hombo ia muhatu ni kisutu kia ngana Ngo. Uia kuà mu bekela, anga u

XXV.

HARE AND LEOPARD.

Hare plaited his long basket, saying: "I will go to bind squashes in the field."

He started; he arrives in middle of road. He meets with Mr. Leopard; Mr. Leopard says: "Thou, Hare, thou art courageous; this whole basket here? Where dost thou go with it?" Hare said: "Lord, I am going to bind a few small squashes in the fields." Mr. Leopard said: "Thou indeed, the basket is bigger than thou; if it be full of squashes, how wilt thou carry it?" Hare said: "Lord, if (it be) thou, thyself, I am able to carry thee!" Mr. Leopard said: "Thou, Hare, art presumptuous. If thou givest me up, what may I do to thee?" Hare said: "Lord, beat me."

Mr. Leopard gets into the basket. Hare said: "Lord, when I fasten the ropes to the basket do not shriek; but beware of falling on the ground." Mr. Leopard said: "All right."

Hare took a rope; he tells Mr. Leopard, saying: "Lord, stretch (thyself) out well." Mr. Leopard stretched out; Hare bound. He takes off his hatchet from waist; he knocks (with) it Mr. Leopard on the head. Mr. Leopard says: "Thou, Hare, how dost thou mean to treat me?" Hare said: "You do hate us." Hare hits him again; Mr. Leopard dies.

Hare flayed him; he returns to his house. He ate his meat; lived on.

I have told the little story. Finished.

XXVI.

THE LAWSUIT OF LEOPARD AND ANTELOPE.

Antelope owned a she-goat; Leopard, he owned a he-goat.

Antelope then goes to Leopard to ask him for his he-goat, to keep him in (his) corral with his she-goat, to breed. Saying that after she has had three gestations, he would give him a young she-goat with his he-goat; (while he) Antelope, would keep his goat and her young. Leopard then assents, and gives over the he-goat.

When she had born three times, Antelope takes a young nanny-goat and the billy-goat of Mr. Leopard. He goes to bring (them) to

mu ambela: "Kisutu kié kiki, ni mon' a hombo ia muhatu; ubange ué o kibaku kié." Ingo uixi: "Kana; ngalami lúa ni kibanga kiotunge. Vutuka hanji ni jihombo, uà ji bake é. Ki ngandotunga o kibanga, ngà ji takana."

Ngulungu anga uvutuka ni hombo jê jiiadi anga u ji baka mu 'ibanga kiê. Hombo iê ia muhatu imateka mu kuvuala, katé mu kuinii dia mavumu.

Ki akala, uia kuà ngana Ngo ku mu ambela kutambula o hombo iê ia kisutu ni hombo ia muhatu, i a mu banene. Ngana Ngo ua di tunu ku ji tambula, mukonda kibanga hanji k'a ki tunguê.

Ki abange izúa, ngana Ngo, ki amono Ngulungu uala kiá ni makuinii-a-uana ma hombo, uia kuà Ngulungu ku mu ambela, kuma: "O jihombo, tu ji uana."

Kuala Ngulungu: "Ngitenami kuuana; mukonda eme ngöbekelele o kisutu kié, ni mon' a hombo ia muhatu, anga u di tuna, uixi: 'ngalami ni kibanga kiotunge;' katé ni lelu. Ngu ku bana hombo jiiadi ja ahetu ni kisutu kié." Kuala Ngo: "Nguamiami." Uia ku bata; uxitala Ngulungu.

Ngana Nzamba utuma Mbâmbi kuia mu kuambela ngana Ngulungu kuma: "Mungudiná uia mu mbanza muà ngana Nzamba pala kuàfunda o mulonga ua jihombo, u nuala nau ni ngana Ngo. Ni jihombo jiia uê." Mbâmbi uambela ngana Ngulungu, anga uvutuka ku bata diê. Ngana Ngulungu ualodila, ualobanza; ioso i àbanga k'a i ijiê.

Kasexi ubita buà Ngulungu, u mu ibudisa ioso ialodidila. Ngulungu u mu tangela o mulonga ua jihombo ni ngana Ngo. Kuala Kasexi: "Eme ngifunda o mulonga kiambote, ni uvutuke ni hombo jé; u ngi futa kikuxi?"

Kuala Ngulungu: "Eie, Kasexi, ndaié. K'u ngi kuatese jinjinda; xiná ngu 'u kuama." Kasexi, ni uoma ua Ngulungu, ni jinjinda javulu, ji a mu sange najiu, Kasexi ui'ê.

O ki atenene izúa iiadi, Ngulungu uambata o jihombo; uia mu mbanza ia ngana Nzamba. Usanga muëzala; a-ngana Palanga, Pakasa, Sefu, Hoji, Kisebele, Semvu,[546] ni muene ngana Ngo.

Ngulungu, ki abixila, uamenekena ngana Nzamba. Ió u mu tuma: "Kàxikame."

Ki abange kitangana, amona Kasexi ualobita ni malusolo, ni kijinga kiê ku mutue, anga umenekena mu kanga ngana Nzamba ni iama iamukuâ.

Kuala ngana Nzamba: "Mukuanii unâ, uabiti ni lusolo ni kijinga kiê ku mutue, sé ku ki tulula mu ku ngi menekena?" Uixana Mbâmbi; u mu tuma kukaiela Kasexi: "Kà mu kuate; uize n'ê. Se nguê, mu jibe!"

him, and says to him: "Thy he-goat (is) here, with the young she-goat; that thou, too, mayest raise thy cattle." Leopard says: "No; I have not yet a corral built. Return yet with the goats, and keep them. When I shall have built the corral, I will fetch them."

Antelope then went back with his two goats, and he kept them in his corral. His nanny-goat begins to breed, until it had ten gestations.

After a time, he goes to Mr. Leopard to tell him to take his he-goat and the she-goat, that he had given him. Mr. Leopard refuses to take them, because he has not yet built the corral.

After spending days, Mr. Leopard, on seeing (that) Antelope has already forty goats, he goes to Antelope's to tell him, saying: "The goats, we will divide them."

Then Antelope: "I cannot divide, because I had brought thee thy he-goat, with a young she-goat, and thou didst refuse saying: 'I have no corral built,' until to-day. I will give thee two she-goats with thy he-goat." Then Leopard: "I will not." He goes home; summons Antelope.

Lord Elephant sends Deer to go and tell Mr. Antelope, saying: "The day after to-morrow thou shalt go to the court of Lord Elephant, there to plead the lawsuit of the goats, that you have, (thou) and Mr. Leopard. And the goats, they shall go too." Deer told Mr. Antelope, and returned to his home. Mr. Antelope is crying, is thinking; what he shall do, he does not know.

Philantomba passes by Antelope's, and asks him what he is crying about. Antelope tells him the lawsuit of the goats with Mr. Leopard. Then Philantomba: "I will plead this lawsuit well, so that thou shalt return with thy goats; how much wilt thou pay me?"

Then Antelope: "Thou, Philantomba, begone. Do not make me angry; lest I hurt thee." Philantomba, in fear of the Antelope, and of the great anger, that he found him to have, Philantomba goes away.

When the two days were complete, Antelope took the goats; he went to the court of Lord Elephant. He finds the place full; Messrs. Palanga, Buffalo, Sefu, Lion, Kisebele, Semvu,[546] and Mr. Leopard himself.

Antelope, when he arrived, greeted Lord Elephant. The latter bid him: "Sit down."

When they had spent a while, they see Philantomba, who is passing in a hurry, with his cap on his head, and he greets from a distance Lord Elephant and the other beasts.

Then Lord Elephant: "Who is that, who passed in haste with his cap on (his) head, without taking it off while greeting me?" He calls Deer, he orders him to pursue Philantomba: "Go, catch him (and) come with him. If he will not, kill him!"

Mbâmbi anga uia; ukuata Kasexi; u mu bekela ngana Nzamba. Ngana Nzamba utuma ku mu kuta. "Kituxi kianii, ki ngi dia?" Kuala ngana Nzamba uixi: "O ukambu ua uoma, ua kubita ni lusolo bu ngala, sé kutulula o kijinga." Kuala Kasexi: "Ngasakamana, mu konda dia pai etu, nga mu xi ualovuala. Eme ngaloia ni lusolo mu takana manii etu, uaia mu ita."

Ki azubile kuzuela, ngana Hoji, ni ngana Nzamba, ni iama ioso atukumuka ni kuzuela: "Manii! Pai enu uvual'á?" Kuala Kasexi: "O pai etu, jingana, nubanga pata ia kuvuala, mu konda dia'nii?" Ene atambujila: "O diiala dialovuala, kilúa tua mu mono." Kasexi uëbudisa: "Milonga ianii iala mu mbanz' omo, ni ngana Ngulungu ni ngana Ngo?"

Kuala ngana Nzamba ni ngana Hoji: "Kasexi, mu jitunienu! O milonga iabatuka. Eie, ngana Ngo, u mukua-hombo ia kisutu; o ngana Ngulungu uöbingila-iu pala kuvuala ni hombo iê ia muhatu. Utambula o hombo eji jiiadi ja ahatu ni kisutu kié. Kî nu ji uanienu, mukonda o diiala kî divualê."

XXVII.

HOJI NI KIMBUNGU.

Hoji uadidile, uxi: "Mu ngongo kî muêne mukuetu ngasoko n'ê ku nguzu; mukuetu ngoho, Nzamba Ngola 'Aniinii, ni Kisonde kia Malemba a mu zalela ngongo,[547] ene ngasoko n'â."

Manii o Kimbungu, uabatemene mu kisasa, ha ubalumuka; usanduka kadikanga, uxi: "Hoji, uatange makutu, uxi 'mu ngongo kî muêne mukuetu ngasoko n'ê.' O Vula-ndunge ukola." Uenda kofele, uxi dingi: "O Niengena-maku ukola!"

Hoji utala Kimbungu. Njinda ia mu kuata, ha u mu kaia; ua mu lembua.

Kiene ki a di zembela, mukonda Hoji uatangele makutu; o Kimbungu iú ua mu tungununa.

Deer then goes; he catches Philantomba; brings him to Lord Elephant. Lord Elephant orders to bind him. Then Philantomba: "What crime is it that kills me?" Then Lord Elephant says: "The lack of respect, to pass in haste where I am, without lowering the cap." Then Philantomba: "I am in a hurry because of my father, whom I left giving birth. I am going in haste to fetch our mother, who is gone to the war."

When he finished speaking, Lord Lion, and Lord Elephant, and all the beasts, start up, saying: "Possible? Thy father giving birth?" Then Philantomba: "My father, gentlemen, you have doubts of (his) giving birth, because of what?" They answer: "The male, that gives birth, we have not yet seen him." Philantomba asks them: "What lawsuit is there in this court between Mr. Antelope and Mr. Leopard?"

Then Lord Elephant and Lord Lion: "Philantomba, unbind him! The lawsuit is decided. Thou, Mr. Leopard, wast owner of a he-goat; Mr. Antelope asked him of thee, to breed with his she-goat. Thou shalt get these two she-goats with thy he-goat. Do not divide them, for the male does not give birth."

XXVII.

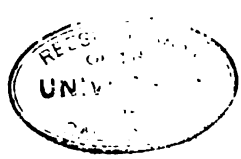
LION AND WOLF.

Lion roared, saying: "In the world there is not another equal to me in strength; only my friend, Elephant Ngola 'Aniinii and Red-ant of Malemba, whose couch is pain,[647] they are equal to me."

But the Wolf, who had lurked in the thicket, then gets up; moves off a short distance, says: "Lion, thou toldest a lie, saying 'in the world there is no other equal to me.' The Know-much is stronger." He walks a little, says again: "The Hang-arms is stronger!"

Lion looks at Wolf. Anger takes him, and he chases him; he gives him up.

Therefore (it is) they hate each other; because Lion (once) told a lie; but Wolf, he exposed him.



XXVIII.

NZAMBA NI DIZUNDU.

Eme ngateletele ngana Nzamba ni ngana Dizundu, akexile mu namulalela[548] ku bata dimoxi.

Kizúa kimoxi, ngana Dizundu uambelele mukaji[549] a ngana Nzamba, uixi: "Ngana Nzamba kabalu kami." Ngana Nzamba, ki ëjile ni usuku, anga ilumba i mu ambela, ëxi: "Eie u kabalu ka ngana Dizundu!"

Ngana Nzamba anga uia kuà ngana Zundu, uixi: "Eie uambele mukaji ami kuma eme ngi kabalu ké?" Nga Dizundu uamba, kuma: "Kana; eme nga ki ambiami." Aia buamoxi mu sanga mukaji a ngana Nzamba.

Mu njila ngana Zundu uambelele ngana Nzamba, uixi: "Kuku, ngalami ni nguzu ia kuenda. Za ngibande ku dikunda dié!" Ngana Nzamba uixi: "Banda, mulaul' ami." Ngana Dizundu anga ubanda.

Ki abangele katangana, uambelele ngana Nzamba: "Kuku, ngondo di bala. Za ngisote tungoji pala ku ku kuta mu dikanu." Ngana Nzamba anga uxikana. Nga Dizundu anga ubanga ioso i abingile.

Ki abitile katangana, uambelele dingi ngana Nzamba uixi: "Za ngisote kasanzu pala ku ku bukila o jihamua." Nga Nzamba uixi: "Ndaié." Muene anga usota o sanzu.

Ene, ki akexile mu bixila kiá, o ilumba iá a muene, anga itunda ku a kauidila ni ku di kola, ixi: "Eie, nga Nzamba, u kabalu muene ka ngana Zundu!"

XXIX.

MUKENGE NI SUTE.

Mukenge ni Sute[550] a di kuatele ukamba ua nzangu imoxi.

Mukenge uxi: "Eie, mukuetu Sute, eme ngiia-jinga mu kuata o jisanji." Sute uê uxi: "Eme ngiia-jinga mu tuta o fuba bu zukilu dia ahatu." Mukenge uxi: "Kiauaba." Azekele.

Kimenemene, Mukenge uai mu kuata o sanji. Sute uê uatumbu matumbu katé bu zukilu dia ahatu. Uatubula kinda kia fuba; uasukumuina mu saku iê; iëzala. Uvutuka; ubixila m'o'nzo iâ. Usanga mukuâ, Mukenge, uëza kiá ni sanji. Alambe; adi; azekele.

XXVIII.

ELEPHANT AND FROG.

I often tell of Mr. Elephant and Mr. Frog, who were courting at one house.

One day Mr. Frog spake to the sweetheart[549] of Mr. Elephant, saying: "Mr. Elephant (is) my horse." Mr. Elephant, when he came at night, then the girls tell him, saying: "Thou art the horse of Mr. Frog!"

Mr. Elephant then goes to Mr. Frog's, saying: "Didst thou tell my sweetheart that I am thy horse?" Mr. Frog says, saying: "No; I did not say so." They go together to find the sweetheart of Mr. Elephant.

On the way, Mr. Frog told Mr. Elephant, saying: "Grandfather, I have not strength to walk. Let me get up on thy back!" Mr. Elephant said: "Get up, my grandson." Mr. Frog then goes up.

When a while passed, he told Mr. Elephant: "Grandfather, I am going to fall. Let me seek small cords to bind thee in mouth." Mr. Elephant consents. Mr. Frog then does what he has asked.

When passed a little while, he told again Mr. Elephant, saying: "Let me seek a green twig to fan the mosquitoes off thee." Mr. Elephant says: "Go." He then fetches the twig.

They, when they were about to arrive, the girls saw them, and they went to meet them with shouting, saying: "Thou, Mr. Elephant, art the horse indeed of Mr. Frog!"

XXIX.

FOX AND MOLE.

Fox and Mole[550] took to each other the friendship of one board (of eating together).

Fox said: "Thou, comrade Mole, I will go always to catch chickens." Mole also said: "I will go always to carry off flour from the pounding-place of the women." Fox said: "All right." They slept.

(At) morning, Fox went to catch a fowl. Mole, too, threw up (his) mole-hills as far as the pounding-place of the women. He bored a basket of flour; he drew (it) off into his sack; it is full. He returns; arrives in their house. He finds the other, Fox, who has come already with a fowl. They cooked; they ate, slept.

Kimenemene, Mukenge uxi: "Ial'é, eme ngala mu ia mu kuata o sanji." Sute uê uxi: "Eme ngala mu ia ku fuba." A di muanga. Ku ai Mukenge, uakuata dikolombo dia sanji. O Sute uasukumuna fuba mu saku iê. Uvutukisa; usanga mukuâ, uëza kiá ni sanji. Alambe sanji; alambe funji. Mukenge uxi: "Ial'é ué! tuie tuakà-zoue; ki tuiza, tudie kiua." Sute uxi: "Kiauaba."

Akatuka; abixila ku ngiji. O Sute uabanga[551] ngenda[552] iê, tunde k'o'nzo iâ katé ku ngiji. Mukenge uakutuka mu menia; uai ni kuzoua katé mu kaxi kia menia. Uvutukisa; utomboka.

Sute uxi: "Eme ki ngikutuka mu menia, k'u ngi mono kindala." Mukenge uxi: "Kutuka, ngitale." Sute uakutuka; uaboba. Uakutuka dingi mu uina uê; uala mu kuenda. Ubixila m'o'nzo iâ; uatubuka mu uina. Unomona makudia, axi ni mukuâ; uadi. Ubokona mu uina; uenda. Ubixila mu ngiji; uatumbuka koxi a menia. Uxi: "Ial'é, Mukenge, tui'etu kiá." Akatuka.

Abixila ku bata; abokona m'o'nzo. Mukenge, b'axile makudia, makudia a a di. Mukenge uxi: "Ial'é, Sute, nanii uadi makudi' etu?" Sute uxi: "Maniĩ. Tuendele kiiadi kietu mu zoua. Eme ngi mu ijía kiebi, muoso uadi?" A di xib'â; azekele.

Kimenemene, Mukenge uxi: "Eme ngala mu ia mu batemena o jisanji." Sute uê uxi: "Eme ngala mu ia ku fuba." Amuangana. Ku ai Mukenge, uakuata mama ia sanji. Uëza m'o'nzo mu lamba. O Sute uê, ku ai, uanomona fuba. Uvutukisa; ubokona m'o'nzo iâ. Usanga mukuâ, sanji uëlambe kiá. Alambe funji. Sute uxi: "Ial'é, tuie hanji mu zoua. Ki tuiza, tudie kiua." Mukenge uxi: "Kutuama kuia mu zoua, tuala mu sanga makudia a a di." Sute uxi: "Kiki, kî tunange-ku." Mukuâ uaxikina.

Akatuka; abixila bu tabu. Mukenge uakutuka mu menia; uazouo; uatomboka. Sute uê uakutuka; uaboba koxi a menia; iú mu uina uê. Uala mu kuenda; ubixila m'o'nzo iâ. Uatubuka ku kanga; uadi kudia. Ubokona dingi mu ngenda iê; uenda. Ubixila ku ngiji; uatumbuka; iú ku kanga. Uxi: "Ial'é, tui'etu kiá!"

Akatuka; abixila ku bata. Abokona m'o'nzo. Mukenge utala b'abakele o makudia; a a di. Uxi: "Ial'é, nanii uadi o kudia kuetu?" Sute uxi: "Maniĩ." Mukenge uxi: "Kiene ki ngambela, ngixi 'tudie hanji'; eie uxi 'tuie mu zoua; kî tunange-ku.' O kiki, makudia, a a di." A di xib'â; azekele.

(At) morning, Fox says: "O man, I am going to catch a fowl." Mole also said: "I am going for flour." They separated. Where Fox went, he caught a cock. Mole drew off flour into his sack. He returns; finds his comrade, who has already come with a fowl. They cooked the cock; they boiled the mush. Fox said: "O man! let us go to have a bath; when we come, we will eat well." Mole said: "Very well."

They start; arrive at the river. Mole had made his tunnel, starting from their house down to the river. Fox went into the water; he went swimming as far as in the middle of water. He returns; gets ashore.

Mole said: "I, when I get into the water, thou shalt not see me so soon." Fox said: "Get in; let me see." Mole went in; dived. He entered again into his tunnel; he is walking. He arrives at their house; he gets out of the tunnel. He takes the eatables, which they had left, (he) and his chum; he eats. He enters into the tunnel; walks. He arrives in the river; he emerges from under water. Says: "O fellow, Fox, let us go now." They start.

They arrive at home; they enter the house. Fox, where he had left the victuals, the victuals are eaten. Fox says: "O man, Mole, who ate our victuals?" Mole said: "I don't know. We went both of us to bathe. How can I know him who ate?" They are silent; slept.

Morning, Fox says: "I am going to lie in wait of the fowls." Mole too said: "I am going for the flour." They separate. Where went Fox, he caught a mother-hen. He came to the house to cook. Mole also, where he went, he took flour. He returns; enters into their house. He finds the other; the fowl, he has cooked it already. They cooked the mush. Mole said: "O comrade, let us go first to bathe. When we come, we will eat well." Fox said: "By first going to bathe, we always find the victuals eaten." Mole said: "Then, let us not tarry there." The other assented.

They started; arrived at the landing. Fox entered into the water; he swam; came ashore. Mole went in, too; he dived under the water; he is in his tunnel. He is walking; he arrives at their house. He gets out on earth; he eats the food. He enters again into his tunnel; he walks. He arrives at the river; he emerges; he is on the ground. Says: "Comrade, let us go now!"

They start; they arrive at home. They enter in the house. Fox looks where he had set the food; it is eaten. Says he: "O fellow, who ate our food?" Mole said: "I don't know." Fox says: "That is why I said, saying, 'let us eat first;' thou saidst, 'let us go to bathe; let us not tarry there.' Now, the victuals, they are eaten." They keep silent; slept.

Kimenemene, Mukenge uxi: "Eme ngiia mu muania mu kuata o sanji." Sute uxi: "Eme ngiia kiá. Ha nganange kitangana katé mu muania, lelu ahetu ngà a sanga amuangana." Uakatuka.

O Mukenge, ku ema ku axala, uxingeneka, uxi: "Iala mueniú, manii muene uala mu dia o makudia? Ngiia ni kukenga kuoso ku ala mu kuijila." Ukenga mu iangu, usanga matumbu a Sute, atundu k'o'nzo iâ katé ku ngiji. Mukenge uxi: "Manii, ial'ú uala mu kuendela koxi a mavu." Uasu mubetu; ua mu tela mu ngenda iê. Uatundu-ku; uai mu batemena o sanji. Uakuata kolombolo dia sanji; uiza ku bata. Atakanesa ni mukuâ; ëxi: "Tulambe kiá makudia." Alambe.

Sute uxi: "Tuie mu zoua." Mukenge uxi: "Ndoko." Akatuka; abixila ku ngiji. Mukenge uakutuka mu menia; uazouo; uatomboka. Sute uê uakutuka mu menia; uboba koxi a menia. Uabokona mu uina uê; uenda. Ubixila ku mbandu a 'nzo iâ; uafu bu mubetu, u atele Mukenge.

O Mukenge, bu tabu, bu axala, uatale mukuâ, uakutukile mu menia. Kitangana kiavulu k'amoneka. Uxi: "Ngii'ami." Ukatuka; ubixila k'o'nzo iâ. Ubokona m'o'nzo, utala makudia: iá-ué.[553] Ukondoloka ku xilu; utala mubetu uazabuka. Uiza-bu; kamba diê, Sute, uafu. Mukenge uxi: "Ial'ú, manii, muene uêne mu ngi dia o jisanji jami!" Ua mu kulula; ua mu di. Mukenge uakal'ê.

Ngateletele kamusoso. Mukenge ni Sute: Sute o uíii uê ua kuendela koxi a mavu, n'adie o kudia, ku axi ni mukuâ, uene ua mu dia. Mahezu.

XXX.

KOLOMBOLO NI MUKENGE.

Ngateletele Kolombolo dia sanji, uatonokene ukamba ni Mukenge. Kolombolo uêne mu tunda ku bata; uia mu nangesa kamba diê, Mukenge, izúa ioso.

Kizu' eki, uai mu mu nangesa, Mukenge uxi: "Eie, kamba diami Kolombolo, o kima kia ku êne bu kaxi ka mutue, ha u di kuata ni mukuenu, n'u mu te-kiu, utua?" Kolombolo uxi: "Eie, kamba diami, Mukenge, uatoba. Jiji jixitu; kî jikuama." Mukenge uxi: "Eme, ki ngene mu ki mona, uoma uêne mu ngi kuata, ngixi 'o kima, ki ala nakiu kamba diami Kolombolo, ha ngala mu tonoka n'ê, n'a ngi te-kiu, ngitua;' manii kana." Kolombolo uolela; atonoka. Kolombolo uai'ê ku bata diê. Mukenge uai'ê uê mu dilundu diê.[554]

Morning, Fox said: "I will go at noon to catch a fowl." Mole said: "I am going now. If I delayed as long as to noon, then the women, I should find them scattered." He started.

Fox, behind where he stayed, reflects, saying: "This fellow, whether he is eating the victuals? I will go to seek where he is coming in." He seeks in the grass; he finds the mole-hills of Mole, starting from their house down to the river. Fox says: "Why, this fellow is walking under the ground." He cut a trap-stick; he set it in his tunnel. He went hence; went to lie in wait for a fowl. He caught a cock; he comes home. He meets with the other; they say: "Let us cook now the victuals." They cooked.

Mole says: "Let us go to bathe." Fox said: "Let us go." They start; they arrive at the river. Fox entered into the water; swam; came ashore. Mole too went into the water; he dived under the water. He entered into his tunnel; walks. He arrives to near by their house; he dies in the trap, that Fox had set.

Fox, at the landing where he stayed, looked for the other, who had gone into the water. A long time he appears not. Says he: "I am going." He starts; arrives at their house. He goes into the house, looks for the food: here it is. He goes round to back of house; looks at the trap; it is up. He comes near; his friend Mole is dead. Fox said: "This fellow, why, he was always eating my fowls!" He scraped him; he ate him. The Fox lived on.

I have told the little tale. Fox and Mole: Mole, his thievery of walking underneath the ground to eat the food, that they left (he) and his comrade, the same killed him. Finished.

XXX.

COCK AND FOX.

I often tell of Cock, who played friendship with Fox. Cock used to go out from home; he went to pass the time (at the house) of his friend, Fox, every day.

One day, that he went to pass time with him, Fox said: "Thou, my friend Cock, the thing that is in the middle of thy head, if thou strugglest with another, and thou hittest him (with) it, is he wounded?" Cock said: "Thou, my friend Fox, art foolish. These (things) are flesh; they do not wound." Fox said: "I, whenever I saw it, fear used to grasp me; I said, 'the thing, that my friend Cock has, if I am playing with him, and he hit me (with) it, I shall be wounded;' but no." Cock laughed; they played. Cock went to his house. Fox went also into his ant-hill.[554]

Mukenge uxingeneka, uxi: "O kamba diami, Kolombolo, ngene mu mu lenga ngixi 'ha ngà mu kuata, u ngi ta o kima kiê;' manii kana; jixitu ngoho." Uazekele.

Kuaki kimenemene, Kolombolo uëza; ala mu tonoka. Mukenge uabiti ku dima dia Kolombolo; ua mu kuata bu xingu. Ala mu banga. Kolombolo uxi: "Hai! u ngi banga kiebi? eie, kamba diami!" Mukenge ua mu numata nguzu bu xingu; ua mu jiba.

Kolombolo uatonokene ukamba ni Mukenge. Mukenge, ki akexile, ukuata sanji ia mukaji, k'axikina kujiba dikolombolo, uxi: "Di ngi kuama." Kia mu bekesa o kukuata makolombolo, Kolombolo muene ua di tobesa kua Mukenge, uxi: "Kiki kî kidi kima; jixitu ngoho."

Ngateletele kamusoso kami. Mahezu.

XXXI.

MBULU NI KABULU.

Ngateletele Mbulu a Ngonga, uatonokene ukamba ni Kabulu.

Kizu' eki Mbulu uxi: "Moso Kabulu é! Zá tuie mu tonoka mu iangu!" Akatuka; abixila mu iangu; ala mu tonoka.

Mbulu uxi: "Eme, za ngisuame; eie, Kabulu, u ngi tukulula." Mbulu uai mu suama. Kabulu iú uiza ni kukenga. U mu sanga uabatama. Kabulu uxi: "Eie, Mbulu, uabatama baba." Mbulu uabalumuka ni kuolela. Mbulu uxi: "Ngisuama dingi." Uasuama. Kabulu iú uiza ni kukenga; ua mu sange dingi. Mbulu uabalumuka.

Kabulu uxi: "Eme uê, za ngisuame. Eie, Mbulu, k'utena ku ngi mona." Mbulu uxi: "Eme ngu ku mona." Kabulu uai; uasuama mu dikungu; uatuina mesu. Mbulu, iú uiza ni kukenga. Ubita bu dikungu; utala mu dikungu. Kabulu uatuina mesu mu dikungu. Mbulu, uoma ua mu kuata; ualenge malusolo ni kudila, uxi: "Eme, Mbulu é! nga di uana isuma! Isuma iahi iala ni mesu a kutala? Eme, Mbulu é! nga di uana isuma! Isuma iahi iala ni mesu a kutala?"

Kabulu uabalumuka ni kuolela, uxi: "Manii, Mbulu, u kioua? Ua' mu ia ni kudila? Eme nga ku batemena. Eie uazuela, uxi 'ngitena ku ku mona;' ki ua ngi sange, uala mu lenga ni kudila!"

Bene bu uasukila. Mahezu.

Fox thought, saying: "My friend, Cock, I used to flee him, saying, 'if I seize him, he will hit me with his thing;' but no; it is flesh only." He slept.

There shone the morning; Cock came; they are playing. Fox passed behind Cock; he seized him by the neck. They are struggling. Cock says: "Shame! how art thou handling me? thou, my friend!" Fox bit him hard in the neck; he killed him.

Cock played friendship with Fox. Fox, when he was (of old), he caught a female fowl, he would not kill a cock, saying: "He will hurt me." What caused him to catch cocks, (is that) Cock himself caused himself to be fooled by Fox, (by) saying: "This kills not anything; it is flesh only."

I have told my little tale. Finished.

XXXI.

JACKAL AND HARE.

I will tell of Jackal of Ngonga, who played friendship with Hare.

One day Jackal said: "Comrade Hare! come let us go to play in the bush!" They start; they arrive in the bush; they are playing.

Jackal says: "I, let me hide; thou, Hare, shalt bring me out." Jackal went to hide. Hare, he comes with seeking. He finds him crouching. Hare says: "Thou, Jackal, art crouching here." Jackal stood up with laughing. Jackal said: "I shall hide again." He hid. Hare he came seeking; he found him again. Jackal got up.

Hare said: "I also, let me hide. Thou, Jackal, canst not see me." Jackal said: "I shall see thee." Hare went, hid in a hole; opened big eyes. Jackal, he comes seeking. He passes by the hole; he looks into the hole. Hare opens big eyes in the hole. Jackal, fear took him; he fled in haste with crying, saying: "I, Jackal, oh! I have met an omen! What omen has eyes to look? I, Jackal, oh! I have met an omen! What omen has eyes to look?"

Hare got up with laughing, saying: "Why, Jackal, art thou silly? Thou art going away crying? I was hiding from thee. Thou spakest, saying 'I can see thee;' when thou didst find me, thou art running away crying!"

Thus far it reached. The end.

XXXII.

KAXINJENGELE N' UNGANA.

"Kaxinjengele" mundu ëxi "hadia tu mu bana ungana." Muene uxi: "Kikala lelu." Mundu ëxi: "Tuala mu kenga o ilumbua ia ungana." Kaxinjengele uxi: "Eme, kikala lelu a lele."[555] Mundu ëxi: "Muene, tua mu ambela ngoho, tuxi 'tuala mu kenga o ilumbua' muene uxi 'kikala lelu;' manii, nguetu dingi ku mu ban' â.[556] Ha tua mu ban' â, k'atena kulanga o mundu."

Kaxinjengele, ambele ku mu bana ungana. Muene uxi: "Kikala lelu." Kiaxalela kuà atu: "Lelu a lele diafidisa Kaxinjengele o ungana."[557]

Ngateletele kamusoso. Mahezu.

XXXIII.

IMBUA N' UNGANA.

Na Mbua, amesenene ku mu lunduisa ungana. Akenga ima ioso ia ungana: kijinga,[558] mbasá,[559] maluselu, kiba kia mukaka.[560] Ima iatena; ëxi: "Kizúa kiabixila kia kuhinga."

Makot' oso atena; atuma jingamba ja ngoma ni dimba; ëza. Azale jingandu, ni maxisa. B'andala kuxikama o ngana, abake-bu ngandu; azale-bu dixisa; ate-bu mbenza.[561] Exi: "Ngana ixikame." Uaxikama. Mundu uala mu uana makudia.

Muene, na Mbua, ki amono petu ia sanji, luimbi lua mu kuata. Uabalumuka ni malusolo; uanomona o petu ia sanji; ualengela ku iangu. Mundu ëxi: "Ngana, i tuala mu lunduisa, ialenge ni petu ia sanji ku iangu!" Mundu amuangana.

Na Mbua, ëjile ku mu hingisa ungana, mu konda dia ufii uê, ungana ua u lembua.

Ngateletele kamusoso kami. Mahezu.

XXXII.

SQUIRREL AND THE KINGSHIP.

"Squirrel," the people said, "directly, we (will) give him the kingship." He said: "It shall be to-day." The people said: "We are looking for the insignia of the kingship." Squirrel said: "I, it shall be to-day, at once." The people said: "He, we only told him, saying 'we are going to get the insignia,' he says 'it shall be to-day'; why, we will give it to him no more. If we gave him it, he could not govern the people."

Squirrel, they talked of giving him the kingship. He said: "It must be to-day." It remained among the people: "To-day at once deprived Squirrel of the kingship." [557]

I have told the little story. Finished.

XXXIII.

DOG AND THE KINGSHIP.

Mr. Dog, they wanted to invest him with the kingship. They sought all the things of royalty: the cap,[558] the sceptre,[559] the rings, the skin of mukaka.[560] The things are complete; they say: "The day has come to install."

The headmen all came in full; they sent for the players of drum and marimba; they have come. They spread coarse mats and fine mats. Where the lord is going to sit, they laid a coarse mat; they spread on (it) a fine mat; they set a chair[561] on. They say: "Let the lord sit down." He sat down. The people begin to divide the victuals.

He, Mr. Dog, on seeing the breast of a fowl, greed grasped him. He stood up in haste; took the breast of the fowl; ran into the bush. The people said: "The lord, whom we are installing, has run away with the breast of the fowl into the bush!" The people separated.

Mr. Dog, who was going to be invested with the kingship, because of his thievery, the kingship he lost it.

I have told my little tale. Finished.

XXXIV.

NA MBUA NI KULUKUBUA.

Na Mbua uatonokene o ukamba ni Kulukubua. O Mbua uia mu nangesa Kulukubua izúa ioso.

Kizu' eki, na Mbua uai mu nangesa kamba diê Kulukubua. O Kulukubua uxi: "Enu, jimbua, muêne n'atu, enu muia mu kuata o jixitu mu iangu; enu muêne mu dia xitu iavulu." O na Mbua uxi: "Kî tuêne mu dia xitu." O Kulukubua uxi: "Enu muêne mu ia mu tesa o jixitu, enu jimbua; enu mukuata o jixitu." O Mbua uxi: "Mungudinia[562] tuanda kuia mu tesa. Eie, Kulukubua, ki tutunda mu tesa, usambela bu muxi ué, bu tuêne mu uanena o jixitu. Eme ki nganda kukatula kaxitu, eie uàtala ki a ngi bana o mbangala mu mutue." Azekele luiadi.

Kuaki kimenemene; atu ëxana o jimbua: "Tui'enu mu nianga!" Abixila mu mbole; ajiba jixitu; ëza b'êne mu uanena. Ala mu uana. O Mbua uzangula kaxitu kofele. A mu bana mbangala ionene. Na Mbua ua di kola: "Ué! ué!"

Uatalela o xingu bu lu dia muxi; kupatele kuê uataia ni mutue: "Manii, kidi, ki uatangele."

XXXV.

IMBUA NI MBULU.

Mbulu uêne ê mu iangu ni ndandu iê Imbua. Mbulu ha utuma Imbua, uxi: "Ndé bu bata, uàtakane-bu katubia. Ki uiza naku, tuximike kitumba kia iangu; tukuate mahoho, tudie." Imbua uaxikina.

Uakatuka; ubixila bu bata. Ubokola m'o'nzo; uasange muhetu, uala mu disa mon' ê funji. Imbua uaxikama; tubia, nguê ku tu nomona. Muhetu uadisa mon' ê; uakolola imbia. Uanomona matete; ua a bana Imbua. Imbua uadi; uxingeneka, uxi: "Manii, ngêne mu fua ngoho ni nzala mu iangu; bu bata b'ala kudia kua mbote." Imbua uaxikam'ê.

O Mbulu, ku ema ku axala, uatale mukuâ, a mu tumu tubia; k'amoneka.

Mbulu, ki êne mu dila, atu ëxi: "Mbulu iadidi tué!" Manii kana; iêne mu kuila, uxi: "Nga di uana, eme, Mbulu a Ngonga; Imbua, nga mu tumine o tubia, ki asange o matete, a mu londola; uakal'ê kiá."

XXXIV.

DOG AND LIZARD.

Mr. Dog played friendship with Lizard. Dog goes to entertain Lizard all days.

This day, Mr. Dog went to entertain his friend Lizard. Lizard says: "You, dogs, who are always with men, you go to catch the game in the bush; you always eat much meat." Mr. Dog says: "We do not often eat meat." Lizard says: "You always go to hunt game, you dogs; you catch the game." Dog says: "The day after tomorrow we are to go a-hunting. Thou, Lizard, when we come from hunting, shalt climb on thy tree, where we usually divide the game. I, when I shall take a bit of meat, thou shalt see that they give me the staff on (my) head." They slept twice.

Day breaks in morning; the men call the dogs: "Let us go a-hunting!" They arrive on game-ground; they kill game; they come where they are used to divide. They are dividing. Dog lifts a small bit of meat. They give him a heavy clubbing. Mr. Dog he yelled: "Ué! ué!"

He looked with (his) neck up to the tree; his friend nods with (his) head: "Why, truth, what thou didst say."

XXXV.

DOG AND JACKAL.

Jackal used to be in the bush with his kinsman, Dog. Jackal then sends Dog, saying: "Go to the houses, to fetch some fire. When thou comest with it, we will burn the prairie of grass; so as to catch locusts and eat." Dog agreed.

He started; arrived in the village. He enters a house; finds a woman, who is feeding her child (with) mush. Dog sat down; fire, he will not take it. The woman has fed her child; she scrapes the pot. She takes mush; she gives it to Dog. Dog eats; thinks, saying: "Why, I am all the time just dying with hunger in the bush; in the village there is good eating." The Dog settled (there).

Jackal, behind where he stayed, looked for the other, who was sent for fire; he does not appear.

The Jackal, whenever he is howling, people say, "The Jackal is howling, tway!" But no; he is speaking, saying: "I am surprised, I, Jackal of Ngonga; Dog, whom I sent for fire, when he found mush, he was seduced; he stayed for good."

Atu, ki akexile mu sanzala, k'akexile ni jimbua. Kiabeka o jimbua, Mbulu uatumine Imbua o kutakana o tubia bu bata. Imbua, ki ëza bu bata, uasange-bu kudia; kua mu uabela. Iú uêne kiá n'atu. Mahezu.

XXXVI.

NGULU NI KIOMBO.

Kiombo[568] uakexile ni ndandu iê Ngulu mu muxitu. Ki akala, Ngulu uxi: "Ngiia mu bata, ngàkala n'atu." Kiombo uxi: "Mu bata k'uie-mu; azemba-mu o jixitu." Ngulu uxi: "Ngii'ami mu bata; ngàdia-jinga kudia, ku dia atu; mu iangu muala mixi ialulu."

Ngulu uakatuka; ubixila mu bata. A mu tungila kibanga; uabokona; uakala. Uavualela mu bata; a mu kuata. Iá a mu jiba, mukonda uaxi kiá o mbutu.

Ki êne mu di kola o ngulu, ki a i jiba, iêne mu kuila, ixi: "Kiombo ua ng'ambele, uxi 'mu embu, k'uie-mu;' eme ngixi 'mu ene mu ngiia.'"

Ki ixala kiá ni kamueniu kofele, ixi: "Ngafu, ngafu, eme, Ngulu."

Atu, ki akexile, k'akexile ni jingulu; kiabeka o ngulu mu bata, o kudia, ku êne mu di' atu, kuauaba.

Mahezu.

XXXVII.

NGUADI NI MBAXI.

Ngateletele Nguadi, a di kuatele pata ni Mbaxi.

Nguadi uxi: "Eie, kamba Mbaxi, k'uêne mu tena kulenga. Ki êne mu kuiza o tubia mu ngongo, uêne mu jokota." Mbaxi uxi: "Eme kî ngitena kujokota. Ujokot' eie, Nguadi." Nguadi uxi: "Eme ngala ni mabab' ami; ngituka. Eie k'utena kutuka, k'utena kulenga; ujokotela beniaba, kididi kimoxi." A di xib'â.

Abange izúa; kixibu kiëza. Matubia akuata mu ngongo. O kitumba, ki ala Mbaxi ni Nguadi, a ki te mu tubia. Tubia tuazukama b'ala Mbaxi; Mbaxi uabokona mu dilundu. Tuëza b'ala Nguadi;

The people, when they were in villages, had not any dogs. What brought the dogs, Jackal sent Dog to fetch fire in the village. Dog, when he came to the village, found food there; it pleased him. Now he lives with the people. Finished.

XXXVI.

THE HOUSE-HOG AND THE WILD BOAR.

Boar[668] used to be with his kinsman, Hog, in the forest. As they were, Hog said: "I am going to the village, to live with the men." Boar said: "To the village, do not go there; there they hate the animals." Hog said: "I will go to the village; I shall always eat the food, that men eat; in the bush there are bitter plants."

Hog started; he arrives in the village. They built him a sty; he entered; stayed. He bred in the village; they seized him. Now they kill him; because he has already left seed.

Whenever the hog squeaks, when they kill it, it is speaking, saying: "Boar, he told me, saying 'in the village, do not go there;' I said, 'to the same I will go.'"

When it is left already with little life, it says: "I die, I die, I, Hog."

People, when they were, they had no hogs; what brought the hogs to the habitations, (is) that the food, which the people are wont to eat, is good.

Finished.

XXXVII.

PARTRIDGE AND TURTLE.

I will tell of Partridge who had a discussion with Turtle.

Partridge said: "Thou, friend Turtle, never canst run away. When the fire is coming into the land, thou art always burnt." Turtle said: "I cannot be burnt. Thou art burnt, thou, Partridge." Partridge said: "I have my wings; I fly. Thou canst not fly, canst not run; thou shalt burn just here, (in this) very same place." They were silent.

They spent days; the dry season came. The fires begin over the country. The bush, where are Turtle and Partridge, it is set on fire. The fire approaches where Turtle is; Turtle gets into an ant-

Nguadi ulenga; kî kuxikina.[564] Tubia tua mu zukama; umateka kutuka o tubia. Tubia tua mu kuata; uajokota.

Tubia tuabuila mu ngongo. O manianga, ëjile mu kitumba, amuangana. Mbaxi uatubuka mu dilundu; utala boxi; Nguadi uajokota! Uxi: "Ai! moso Nguadi, ngakuatele n'ê o pata, uxi 'eie ujokota;' manii muene uajokota."

Mbaxi ua mu kuata mu kinama; ua mu katula o lupisa. Ukala mu xika ni lupisa lua Nguadi, uxi:

"Kalumbinga[565] ka Nguadi,
Nguadi uafu,
Kalumbinga kaxala."

Nguadi uakuatele o pata ni Mbaxi; Nguadi uajokota; o Mbaxi uabuluka.

Mahezu.

XXXVIII.

KAZUNDU N' AKAJI E AIADI.

Ngateletele Zundu a Kumboto, uasakenene[566] ahetu aiadi. Muhatu iú, ua mu tungila ku tunda; mukuâ, ua mu tungila ku luiji. Muene, bu nangu[567] diê bu kaxi.

Ahetu ateleka funji, kiiadi kiá; iabila kumoxi. Muhetu ua dikota uakatula mukunji, uxi: "Ndé kàtakane pai enu!" Muhatu ua ndenge uê uazangula mukunji, uxi: "Kàtakane pai enu!"

Akunji akatuka; abixila kumoxi. Iú uxi: "A ku tumu."[568] Mukuâ uxi: "A ku tumu." Kazundu[569] uxi: "Ngibanga kiebi? Ahetu aiadi a ngi tumu. Ha ngàtuama o kuia kuà dikota, ndenge uxi 'uai hanji kuà na mvuale;' o ki ngituama o kuia kuà ndenge, dikota uxi: 'uai hanji kuà kate[570] ié.'" Kazundu ukala mu kuimbila, uxi:

"Ngatangalal'é![571] Ngatangalal'é!
Ngatangalal'é! Ngatangalal'é!"

Kazundu uasakenene ahetu aiadi; ateleka funji kumoxi. A mu tumina kumoxi. Zundu uxi: "Ngibanga kiebi?" Iú ki êne mu dila: Kuó-kuó! kuó-kuó! atu ëxi: "Dizundu diala mu dila." Manii kana; diala mu kuila, dixi:

"Ngatangalal'é!"

hill. It comes where Partridge is; Partridge runs; it will not (do). The fire comes nearer him; he begins to fly from the fire. The fire catches him; he is burnt.

The fire came to end in country. The hunters, who had come to the fire-hunt, have scattered. Turtle comes out of the ant-hill; he looks on ground; Partridge is burnt! He says: "What! comrade Partridge, I had with him that discussion, he saying 'thou shalt be burnt;' but he himself was burnt."

Turtle took him by the leg; he took off from him a spur. He begins to play with the spur of Partridge, saying:

"Little horn of Partridge,
Partridge is dead,
The little horn is left."

Partridge had a discussion with Turtle; Partridge was burnt; Turtle escaped.

End.

XXXVIII.

FROG AND HIS TWO WIVES.

I will tell of Frog Kumboto, who married two wives. This wife, he built for her on the East; the other, he built for her on the West. He, his favorite place [562] (was) in the middle.

The wives cooked mush, both of them; it was done at the same time. The head-wife took a messenger, saying: "Go and fetch your father!" The inferior wife also took up a messenger, saying: "Go and fetch your father!"

The messengers started; they arrived at the same (time). One said: "They sent for thee." The other said: "They sent for thee." Frog said: "How shall I do? Both wives sent for me. If I begin by going to the superior, the inferior will say 'thou wentest first to the head-wife;' but if I begin by going to the inferior, the superior will say 'thou wentest first to thy sweetheart.'" Frog began to sing, saying:

"I am in trouble! I am in trouble!
I am in trouble! I am in trouble!"

Frog had married two wives; they cooked mush at the same time. They sent for him at the same time. Frog said: "How shall I do?" He whenever he is croaking: Kuó-kuó! kuó-kuó! people say: "The frog is croaking." But no; he is speaking, saying:

"I am in trouble!"

XXXIX.

NIANGA DIA NGENGA NI JIMBUA JE.

Ngateletele Nianga dia Ngenga, mutu uakexile dinianga; uasakanene ahetu aiadi. Uêne ni jimbua jê jiiadi; ia mukaji ni ia ndumbe. Ualozele jixitu; utala k'ala mu loza dingi; uxi: "Ngixana kimbanda pala ku ngi idika umbanda ua kuloza."

Uëxana kimbanda. Kimbanda kiaidika umbanda; uabu. Ha ki mu ambela ijila, uxi: "Ha uazekele m'o'nzo ia dikota, usambela mu kisumbula; ha uazekele m'o'nzo ia ndenge, k'usambela mu kisumbula; uxikama ku dilundu." Dinianga uaxikina. Uêne mu loza o jixitu.

Kizu' eki, uakatuka ni jimbua jê jiiadi. Uabixila mu tutu; uaidika kisumbula; uasambela. Jimbua jaxikama boxi dia kisumbula. Kitangana, mbâmbi iëza. Utudika uta; uloza mbâmbi. Mbâmbi iabu; jimbua jëzubidisa. Muene umateka kutuluka; k'atena. Uala mu banga mu muxi ni kutuluka; ualembua. O dikumbi diafu kiá.

Imbua iê, ia ndumbe, ixi ku muxima uê: "Ha ngà di xiba, o ngana iami k'atena kutuluka." Iambela ngana iê, ixi: "Takula dikúa boxi, tu ku bane mueniu; k'uile uxi 'nga di uana.'" Dinianga uasonona dikúa boxi. Imbua ia di zangula; iakoka muxi. O imbua ia mukaji iambata muxi; ëza n'â. A u imika ku kisumbula. Imbua ia ndumbe iambela ngana iê, ixi: "Diota kinama ku muxi." Dinianga uate kinama ku muxi; uatuluka.

Uatale mbâmbi iê; iabu. Ua i sese; ua i kutu bu kiba. Jimbua jê jixi: "Eie, ngana ietu, ki tuandala ku ku ambela, k'uile, uxi 'ngamono kisuma.' Eie uakolomuene kimbanda. Kiki, ki a ku bangelele o kimbanda, ua ku bele ijila. Lelu, eie uajimbila o kijila; uanaminina mu lu dia muxi. Etu tua ku tulula. O ki tuazuela kiá, eie uëvu. O ima ioso u i iva-jinga, ki izuela. Ki zuela o sanji, u k' ivua; ki zuela o hombo, u k' ivua; ki zuela o 'mbua, u k' ivua; ki zuela kanjîla mu iangu, u k' ivua. Uivua ngoho; u di xib'é. Ha uà ki tangela mutu ni mukuenu, ufua." Nianga dia Ngenga uxi: "Kiauaba." Uazangula mbâmbi iê; uabixila ku bata. Ubokona m'o'nzo; uazekele.

Kimenemene, ateleka funji. Uanomona xitu; uëbake bu dilonga ni muzonge ni funji. Uabana jimbua jê. Ahetu ëxi: "Palahi ubela

XXXIX.

NIANGA DIA NGENGA AND HIS DOGS.

I will tell of Nianga dia Ngenga, a man who was a hunter; who married two wives. He had his two dogs; a female and a male. He shot game; he sees he is not shooting any more, says: "I will call a medicine-man to prepare me a medicine for shooting."

He called the medicine-man. The medicine-man prepared a medicine; it is ready. Then he tells him precepts, saying: "If thou sleptest in the house of the elder, thou shalt climb into the tree-seat. If thou sleptest in the house of the younger, thou shalt not climb into the tree-seat; thou shalt sit on a termite-hill." Dinianga assented. He keeps on shooting game.

One day, he started with both his dogs. He arrived in bush; he arranged the tree-seat; climbed. The dogs sat under the tree-seat. A while, the deer comes. He shoulders the gun; he shoots the deer. The deer fell; the dogs finished it. He begins to get down; he cannot. He is struggling on the tree, to get down; he gives in. The sun is dead already.

His dog, the male, says in his heart: "If I keep silent, my master cannot come down." He tells his master, saying: "Throw the hatchet down, that we save thy life; do not think, saying 'I met a bad sign.'" Dinianga let the hatchet drop on the ground. The dog took it up; he felled a tree. The female dog carried the tree; they come with it. They set it up to the tree-seat. The male dog tells his master, saying: "Step (with thy) foot on (this) pole." Dinianga set (his) foot on the pole; he came down.

He flayed his deer; it is finished. He cut it open; he bound it into the skin. His dogs say: "Thou, our master, what we are going to tell thee, do not think, saying: 'I have seen a bad omen.' Thou didst call a medicine-man. Now, when he made (medicine) for thee, the medicine-man, he gave thee injunctions. To-day thou didst forget the injunction; thou didst stick up in the tree. We have taken thee down. What we have spoken now, thou hast heard. All things, thou shalt ever hear them when they speak. What the fowl speaks, thou shalt hear it; what the goat speaks, thou shalt hear it; (what) the dog says, thou shalt hear it; what the little bird speaks in the bush, thou shalt hear it. Thou shalt only hear; thou shalt hold thy peace. If thou tell it to any one else, thou shalt die." Nianga dia Ngenga said: "Very well." He took up his deer; he arrived at home. He entered the house; slept.

Morning, they cook the mush. He took meat; he put it in a plate with gravy and mush. He gave to his dogs. The wives said:

o jimbua o xitu ioso eii?" Muene uxi: "Mukonda jene ji ngala mu kuenda najiu." Ahetu a di xib'â. O xitu iamukuâ, Dinianga ua i uanesa akuâ bu sanzala. Akal'â ku izúa.

O Dinianga, ki êne mu zuela o ibaku, uêne mu kuiva. Ua di xib'ê.

Kizu' eki, uaxikama bu kanga ni jimbua jê jiiadi, ja mu kondoloka. O muhatu uê ua dikota uala bu kinu; uala mu zuka. O jisanji jala mu di fetela ni hombo, ixi: "Musonii uala mu kuiza. Lelu, sanji, andala ku ku jiba." O sanji jixi: "A ku jib' eie, u hombo, uakulu." Hombo ixi: "Atuama ku ku jiba, eie sanji; o mungu n'a ngi jiba kiu' eme."

O Dinianga, uala mu kuivua, uala mu kuolela; manii ukou' ê uala mu kuiza. O muhatu ê, ki ëvu ngan'â uala mu kolela,[572] usakuka ku mu tala. Ki atala mu kanga, manii â uala mu kuiza, uazuata makoza.

Muhatu uxi: "Eie, ngan'etu, uala mu kuolela manii etu, uala mu kuiza, uazuata makoza." Diiala uxi: "Muene, manii enu, kî ngu mu mono, ku ala mu kuijila. Eme ngolela mak' ami engi, u ngaxingeneka." Muhatu uxi: "Makutu é! manii etu ua mu olela." Muhatu uambela manii â, uxi: "Eie, manii etu, uamona kukindana, holome é ua ku olela." Manii â, ki ëvu kiki, kia mu iibila; uxi: "Holome ami, ua ngi xingi." Ukouakimi, m'o'nzo ia mon' ê nguê kubokona-mu dingi. Utula inzo iengi mu sanzala. Mon' ê uateleka kudia; ubana manii â. Manii â nguê.

Muhatu ua di kuata ni ngan' â, uxi: "Eie uaxingi manii etu." Ngan' â uxi: "Hanji ngamateka ku ku ambela, ngixi: 'mak' ami engi ngaxingeneka.'" Muhatu uxi: "Eme, kikala u ngi tangela o maka, u uaxingeneka. Ha k'u ngi tangel' â, manii etu ua mu olela." Diiala uxi: "Tuzeke; mungu ngizuela." Azekele.

Kimenemene, diiala uatumu kuixana akuâ mu sanzala; atena. Diiala uxi: "Enu, akuetu, ivuenu ki ngizuela; mukonda ngandala kufu' ami. O kalunga kami, kî mu ka tukumuke." Uxi: "Enu, akuetu, nga di longa ufunu uami ua unianga. Eme ngëxanene kimbanda; ua ngi bangelele umbanda; ua ngi bele ijila; uxi: 'ha uazekele m'o'nzo ia ndenge, k'usambele mu kisumbula.' Ngai mu nianga ni jimbua jami jiiadi. Ngajimbila kijila, ki a ngi bele kimbanda. Ngalozo mbâmbi; mbâmbi iabu boxi. Eme kî ngitena kutuluka. O jimbua jami jabatula muxi; ngatuluka. Ha ji ng' ambela,

"Why givest thou the dogs all that meat?" He said: "Because they are (those) with whom I always go out." The women are silent. The other meat, Dinianga he divided it to the others in the village. They lived on some days.

Dinianga, whenever animals were speaking, he always heard. He held his peace.

One day, he is seated outside with his two dogs who are around him. His wife, the principal, is at the mortar; she is pounding. The fowls begin to whisper with the goat, who says: "A visitor is coming. To-day, fowl, they will kill thee." The fowls said: "They will kill thee, thou goat, so fat." The goat said: "They will first kill thee, thou chicken; to-morrow then they will kill me, me too."

Dinianga, who was hearing, begins to laugh; however, his mother in-law is coming. His wife, when she hears her master, who is laughing, she turns round to look at him. When she looks in the distance, her mother is coming wearing rags.

The woman says: "Thou, my master, art laughing at my mother, who is coming, wearing rags." The man said: "She, thy mother, I saw her not, where she was coming. I laughed about my own affairs, different, that I was thinking." The wife says: "Thy lies! my mother thou didst laugh at her." The woman tells her mother, saying: "Thou, my mother, who comest to visit, thy son-in-law has laughed at thee." Her mother, when she heard this, it displeased her, she said: "My son-in-law, thou hast insulted me." The mother-in-law, in the house of her daughter, she refuses to enter there any more. She puts up at another house in the village. Her daughter cooks the food; she gives (it) to her mother. Her mother refuses.

The woman grapples with her master, saying: "Thou hast insulted my mother." Her master says: "But now, I began to tell thee, saying, 'matters of mine, others, I was thinking.'" The woman said: "I, it shall be thou tellest me the matters, that thou wast thinking. If thou tellest me not them, my mother, thou didst laugh at her." The man said: "Let us sleep; to-morrow I shall speak." They slept.

Morning, the man sent to call the other people in the village; they come in full. The man said: "You, our folks, listen to what I speak; for I am going to die. My death, do not remember it." He says: "You, our people, I learnt my craft of hunting. I called a medicine-man; he made for me a medicine; he gave me rules, saying, 'If thou didst sleep in house of younger, do not climb into tree-seat.' I went a-hunting with both my dogs. I forgot the rule, that the medicine-man had given me. I shot a deer; the deer fell on ground. I cannot get down. My dogs, they cut a tree; I got

jixi: 'tua ku tulula mu kisumbula. O ki zuela-jinga o jixitu, u k' ivua. K'u ki tangele mutu; ha uà ki tangela mutu, ufua.' Eme, kiene ki ngaxikina. Eme ngêne ami. O mazá, o jisanji ha jala mu di fetela ni hombo. Eme nga j' ivu; ni ngolela. Eme kî ngëjía ngixi 'ukou'ami uala mu kuiza;' ngolela jisanji. Muhatu ami usakuka; utala manii â, uala mu kuiza. Uxi: 'Manii etu ua mu olela.' Ngixi 'kana.' Uxi: 'Kikala u ngi tangela kioso ki uolela.' Enu, akuetu, o kijila, ki a ngi bana o jimbua jami, jixi 'ki tuzuela,[573] k'u ki tangele mutu,' o lelu muhatu ami, iú ua ngi jijidika, uxi 'ngi tangele ki uolela.' Kiene ki nga m' ixanena, enu akuetu. Ngandala kufu'ami. Mahezu enu." Akuâ ëxi: "A Nzambi."

Dinianga dibalumuka; ubokona m'o'nzo iê; unanga kitangana kia ndumba. Muhetu ê ubokona m'o'nzo; u mu sanga uafu kiá.

Jindandu ja Dinianga jixi: "Eie, muhetu, eie uajiba ndandu ietu; mukònda eie, ha k'u mu jijidikile, hinu k'afu; mu fute."[574] Malemba a muhatu ëxi: "Tufuta kikuxi?" Ene ëxi: "Mu tu futa ngombe jisamanu." Malemba a muhatu anomona ngombe jisamanu; afutu.

Nianga dia Ngenga uasakenene muhatu ê. Ki aia mu nianga, uajimbidile o kijila; jimbua jê, jiji ja mu bele o mueniu. Jixi: "K'u ki tangele mutu." O kizúa, ki a mu jijidika o muhatu, kiene ki a ki kunda, kiene kizúa kiê kia kufua. O jimbua jê uê, jafile ni ngana iâ kumoxi.

Ha tuamesena o kuta, tuta dingi; ha tuamesena o kuzeka, tuzeka. Mahezu enu!

XL.

MBANZA KITAMBA KIA XIBA.

Mbanza Kitamba kia Xiba, soba iakexile mu 'Asanji, uatungisa bata diê; uakal'ê. O ki akala, kuku jê,[575] mbanza Muhongo, uafu. A mu fundu; adidi tambi; iabu.

Mbanza Kitamba uxi: "Ki afu kuku jami, eme ngi di kota; o sanzala iami uê, kana mutu ubanga-bu kima. An' a ndenge k'akola; ahetu k'azuku; kana mutu uzuela bu sanzala." O makota ëxi: "Mbanza, o muhetu uafu; uxi 'bu sanzala k'azuela; eme kî ngidi,

down. Then they tell me, saying, 'We have got thee down from the tree-seat. Whatever animals speak, thou shalt hear it. Do not tell it to anybody; if thou tellest it to any one, thou shalt die.' I, the same, I agreed to it. I lived on. Yesterday, the fowls, they are whispering with the goat. I heard them; and I laughed. I knew not to think 'my mother-in-law is coming;' I laughed (about) the fowls. My wife turns round; she sees her mother, who is coming. She says: 'My mother, thou didst laugh at her.' I said: 'No.' She said: 'It shall be, thou tellest whatever thou didst laugh about.' You, our people, the rule, which my dogs gave me, saying, 'what we speak, thou shalt not tell it to any one,' to-day, my wife, she has forced me (to break), saying, 'tell me what thou didst laugh at.' Therefore I called you, you, our people. I am going to die. I have finished." The people said: "With God."

Dinianga stands up; he enters his house; he stays a long time. His wife enters the house; she finds him dead already.

The kinsmen of Dinianga say: "Thou, woman, thou hast killed our kinsman; for thou, if thou hadst not forced him, now he would not be dead; pay (for) him."[874] The uncles of the woman said: "We shall pay how much?" They said: "You shall pay us cattle six (heads)." The uncles of the woman took the six cattle; they have paid.

Nianga dia Ngenga had married his wife. When he went a-hunting, he forgot the injunction; his dogs, these saved his life. They said: "Thou shalt not tell it to any one." The day, when the woman forced him, that same (day) that he told it, that same (was) his day of dying. His dogs too, they died with their master, together.

If we want to tell, let us tell more; if we want to sleep, let us sleep. Finished.

XL.

KING KITAMBA KIA XIBA.

Mbanza (King) Kitamba kia Xiba, a chief who was at Kasanji, had built his village; he lived on. When he was thus, his head-wife, Queen Muhongo, died. They buried her; they wailed the mourning; it ended.

Mbanza Kitamba said: "Since my head-wife died, I shall mourn; my village too, no man shall do anything therein. The young people shall not shout; the women shall not pound; no one shall speak in the village." The head-men said: "Master, the woman is dead;

kî nginu, kî ngizuela ;' etu kilúa tu ki mona." Muene, mbanza, uxi: "Ha muamesena, muxi eme ngolela, ngizuela, bu sanzala azuela, kikala muà ngi takenena kuku jami, mbanza Muhongo." Makot' ëxi: "Mbanza, o mutu uafu kiá; tu mu takana kiebi?" Muene uxi: "Ha kî mutena ku mu takana, eme ngala ni kikoto; bu sanzala iami, kana mutu uzuela-bu."

Makota a di zuelesa mu diâ, ëxi: "Tukengienu kimbanda." Atumu kimbanda; mukolomono ua kimbanda, uta. Kimbanda kiëza; teleku iê, mama ia ngombe. Kimbanda uxi: "Tangenu, i mua ngi tumina." Exi: "Mbanz' a kuku Muhongo uafu; o mbanza Kitamba uxi 'ngi di kota; bu sanzala kana mutu uzuela-bu; ha muamesena kuzuela, muà ngi takenena kuku jami, mbanza Muhongo.' Kiene ki tua ku tumina, eie, kimbanda, n'uà mu takana, mbanz' a kuku, ku 'Alunga; mundu n'usanguluka."

Kimbanda uxi: "Kiauaba." Uabiti mu ngongo ni kubanda; uabake kinu kia umbanda bu kanga, uxi: "Mbanza muene ëze, azoue; mundu uoso uzoua." Mbanza uazouo; mundu uoso uazouo. Kimbanda uxi: "Kandenu kina mu kijima kiami, bu dijiku." Akande kina; kiabu.

Uakutuka mu kina ni kana kê, k'ëjile naku. Uambela muhetu uê, uxi: "Izúa ioso, k'uzuatele ponda; u di kumba[576] ngoho. Izúa ioso, uta-jinga menia bu jiku beniaba." Muhatu uaxikina. Kimbanda uxi: "Vumbikenu-kiu." A ki vumbika, ni kimbanda ni mon' ê; a ki balela, kala ki buakexile o dijiku diene." Akal'â. Muhatu uêne mu ta o menia bu jiku, izúa ioso.

O kimbanda, ki akutuka mu kina, muakubuka njila ionene. Uakuata mu njila; muene uatuamena, mon' ê uaxala ku ema. Enda kitangana; abixila ku mbandu a sanzala; kuene ku 'Alunga-ngombe. Kimbanda utala mu kaxi kia sanzala; mbanza Muhongo iuniá, uala mu tunga ngalu. Ubixila b'ala mbanza Muhongo; mbanza Muhongo usakula mesu. Utala mutu, uala mu kuiza, uxi: "Eie, uala mu kuiza, uatundu kuebi?" Kimbanda uxi: "Eie muene, nga ku takana. Hanji ki uafua, mbanza Kitamba nguê kudia, nguê kunua, nguê kuzuela. Bu sanzala k'azuku, k'azuela; uxi 'ha ngizuela, ha ngidia, kàtakane-enu kuku jami.' Kiene kia ngi beka kunu. Mahezu."

Mbanz' a kuku uxi: "Kiauaba. Zá utale iuniá;[577] nanii uaxikama?" Kimbanda uxi: "Kî nga mu ijía." Mbanz' a kuku uxi: "Muene na 'Alunga-ngombe; muene uêne mu tu dia, etu ene oso."

thou sayest, 'In village they shall not speak; I will not eat, not drink; not speak;' we never yet saw this." He, the king, said: "If you desire, that I laugh, (that) I talk, (that) in the village they talk, it shall be (that) you bring me my head-wife, Queen Muhongo." The head-men say: "King, the person is now dead; how can we fetch her?" He said: "If ye cannot fetch her, I am in mourning; in my village, no person shall talk."

The head-men consult among themselves, saying: "Let us seek a medicine-man." They send for the medicine-man; the calling-present to the doctor (is) a gun. The doctor has come; his cooking (is) a cow. The doctor said: "Tell, what you sent me for." They said: "The head-queen Muhongo is dead; King Kitamba says, 'I will mourn; in the village no one shall talk; if you want to talk, you must fetch me my head-wife, Queen Muhongo.' Therefore it is we sent for thee, thee, the doctor, that thou fetchest her, the head-queen, from Kalunga; that the people may rejoice."

The doctor said: "All right." He went through the country gathering herbs; he set a medicine-mortar outside, saying: "The king, he shall come (and) wash; all the people shall wash." The chief washed; all the people washed. The doctor said: "Dig ye a grave in my guest-hut, at the fire-place." They dug the grave; it is done.

He entered the grave with his little child, which had come with him. He told his wife, saying: "All days, do not wear a girdle; thou shalt tuck in only.[576] All days thou shalt constantly put water on the fire-place here." The woman assented. The doctor said: "Cover ye it up." They filled it up, with the doctor and his child; they rammed it down as when there was the fire-place itself. They lived on. The wife always puts the water on the fire-place, all days.

The doctor, when he got into the grave, there opened a large road. He starts on the road; he goes ahead; his child walks behind. They walk a while; they arrive beside a village; that is at Kalunga-ngombe's. The doctor looks into the middle of the village; Queen Muhongo is yonder; she is sewing a basket. He arrives where Queen Muhongo is; Queen Muhongo turns (her) eyes. She sees a man who is coming, she says: "Thou, who art coming, whence comest thou?" The doctor said: "Thou, thyself, I have sought thee. Since thou art dead, King Kitamba will not eat, will not drink, will not speak. In the village they pound not; they speak not; he says, 'If I shall talk, if I eat, go ye and fetch my head-wife.' That is what brought me here. I have spoken."

The head-queen said: "Very well. Come look at that one; who is it sitting?" The doctor said: "I know him not." The head-queen said: "He is Lord Kalunga-ngombe; he is always consuming us,

Uxi dingi: "O iuniá, nanii? uala bu lubambu." Kimbanda uxi: "Ua di fu ni mbanza Kitamba, nga mu xi ku ngatundu." Mbanz' a kuku uxi: "Muene mbanza Kitamba; muene ku lu dia mundu k'ala-ku dingi; kuakambe mivu ikuxi,[678] mbanza uandala kufua. Eie, kimbanda, uëza mu ngi takana, etu, kunu ku 'Alunga, kî kuêne mu kuiza mutu, n'avutuka dingi. Aba luselu luami, lu a ngi fundile nalu; manii ki uia koko, k'a ku kuatese makutu, ëxi 'k'uële-ku.' O mbanza muene, k'uà mu tangela-kiu, uxi 'nga ku sange kiá ku 'Alunga.'" Ua di xib'ê. Uxi dingi: "Eie muene, kimbanda, kî ngitena ku ku bana kudia kunu. Ha uadi kunu, k'utena dingi kuvutuka." Kimbanda uxi: "Kiauaba." Uasuluka.

Ubixila b'akutukila mu kina ni mon' ê, uendele n'ê. O muhatu, uaxala ku kanga, uêne mu ta o menia bu jiku. Kizu' eki utala bu jiku: b'a di bulu misula. Kitangana, utala: mutue ua kimbanda uatundu. Kimbanda utakula maku ku kanga; uafomoka; iú ku kanga. Ukuata mona mu lukuaku; ua mu te ku kanga. Mona utala ku dikumbi; uambuka. Kimbanda uai mu iangu; uabande. Uëza; ua mu sukula. Mona uatukumuka. Azekele.

Kimenemene, kimbanda uxi: "Enu, makota a sanzala, mua ngi takanene, izenu baba, ngikunde ku ngendele." Makota atena; uakundu ioso, i a mu kundila mbanz' a kuku. Kimbanda uxi: "Mahezu. Ngi kuenu kiá." Makot' ëxi: "Kiauaba." Anomona abik' aiadi; a mu ku. Kimbanda uai'ê ku bata diê.

Makota akundila mbanza, ëxi: "Kimbanda kia di kundu, kixi 'ngendele ku 'Alunga-ngombe. Mbanz' a kuku nga mu sange, ngixi "hanji ki uafua, mbanza k'êne mu dia, k'êne mu nua; iza, tuie." Mbanz' a kuku ua ngi vutuila, uxi "etu kunu, kî kuêne mu kuiza mutu, n'avutuka dingi. Luselu luami lulu, ambata-lu, k'a ku mone makutu."' Kiene ki a tu kundila kimbanda. Eie, mbanza, mahezu. Luselu lueniulu, lu afundile nalu mbanz' a kuku." Mbanza uxi: "Kidi; luene."

Ki abange ku izúa, mbanza iú udia; mbanza iú unua. Akuata ku mivu, mbanza uafu. Adidi tambi; iamuangana.

Mbanza Kitamba kia Xiba mu 'Asanji uaxia mak' á.

us all." She said again: "He yonder, who (is he)? who is in the chain." The doctor said: "He looks like King Kitamba, whom I left where I came from." The queen said: "He is King Kitamba. He is in the world not any longer; there lacks how many years,[578] the chief will die. Thou, doctor, who camest to fetch me, we, here in Kalunga, never comes one here to return again. Take my arm-ring, that they buried me with; that when thou goest there, they accuse thee not of lying, saying, 'thou wentest not there.' The chief himself, do not tell it him, saying, 'I found thee already in Kalunga.'" She paused. She said again: "Thou thyself, doctor, I cannot give thee to eat here. If thou eatest here, thou canst return no more." The doctor said: "Well." He departed.

He arrives (at the place) where he got into the grave with his child, that he went with. The woman, who stayed on earth, kept putting water on the fire-place. One day, she looks at the fire-place: there are cracks breaking. A while, she looks: the head of the doctor has come out. The doctor throws (his) arms outside; he gets out; he is on ground. He takes the child by the arm; he sets him on ground. The child looks at the sun; he faints. The doctor goes to the bush; he gathers herbs. He comes; he washes him. The son comes to. They slept.

In morning, the doctor says: "You, head-men of the town, who fetched me, come here that I report where I went." The head-men all come; he reports everything that the head-queen had told him. The doctor said: "Finished. Pay me now." The head-men said: "Well." They took two slaves; they paid him. The doctor went to his home.

The head-men reported to the chief, saying: "The doctor reported, saying, 'I went to Kalunga-ngombe's. The chief's wife, I found her, said, "Since thou didst die, the chief does not eat, does not drink; come, let us go." The queen returned to me, saying, "We, here, there comes not a person, to return any more. This my arm-ring, take it (along), that they see thee not (with) lies."' That is what the doctor reported to us. Thou, king, we have spoken. The ring is here, which they buried the queen with." The chief said: "Truth; (it is) the same."

When they spent a few days, the chief, he eats; the chief, he drinks. They spent a few years, the chief died. They wailed the funeral; they scattered.

King Kitamba kia Xiba in Kasanji left this story.

XLI.

MON' A DIIALA NI NGIJI.

Mon' a diiala a mu bakele ngunji kuala[579] lemba diê, ngunji ia ngombe.[580] Akal'â.

Lemba diê uafu; kana ku mu kula.[581] Pai â uafu; kana ku mu kula. Ndandu jê joso jafu; kana mutu uatena ku mu kula. K'ungunji kuene udima; uxanga; utaba. Iá a mu beta. O ngana jê ja ngunji k'a mu zuika kima.[582] Uzunga ni makoza, n'ende ni ku di didila mu iangu. Uxi: "Ngala mu tala hadi iavulu, mu konda dia kukamba ndandu iami, u ngi kula." Uakal'ê. O ki a mu banene lemba diê ku ngunji, mon' a ndenge, o kiki uëza pesa[583] ia diiala. Uêne mu kalakala o ubika.

Kizu' eki, uia ku kilu; uanjuua nzoji kuma Ngiji iala mu mu ambela, ixi: "Mungu mu kimenemene, atu k'ajikula lúa,[584] di meneke bu tabu. Ima itatu, i usanga-bu, kioso ki à ku uabela, kànomone. Kota o ngonga; ha o ima iiadi, ndenge." Mon' a diiala utukumuka ku kilu: nzoji. Uxingeneka; uxi: "Nzoji, i nganjuua, iende kiebi?"[585] Ua di xib'ê.

Uabange izúa itatu; kia kauana, uanjiua[587] dingi; Ngiji ixi: "Eie, nga ku ambelele, ngixi 'mungu mu kimenemene, di meneke bu tabu. Kioso ki à ku uabela, kànomone.' O kiki, mu konda diahi k'uële-bu?" Ngiji ia di xib'ê.

Mon' a diiala utukumuka: nzoji. O kuma kuamateka ngoho o kukia. Ubalumuka, ene oso kilúa ajikula. Ukutuka mu njila; ubixila bu tabu. Uëmana ku mbandu a menia. Katangana, utala kita kia mata kiala mu kuiza ku tandu a menia. O mazulu[588] a a beteka koxi a menia, o ihunji iatalela mu-lu; ua di xiba. Utala dingi: makuba aiadi a fazenda ala mu kuiza ku tandu a menia; asomboka. Katangana dingi, utala: kangonga ka këza;[589] kabixila b'ëmana. Kene uê këmana. U ka kuata; uvutuka ku bata. Ubixila ku mbandu a bata; uasu kakisasa. Uabeta kangonga; ua ka sueka mu kisata kia 'nzo. Uabokona m'o'nzo; ua di xib'ê.

Ngana jê jixi: "Diabu,[590] zangula ditemu; uia mu dima. Ki uzumbuka mu dima, uiza ni kita kia jihunii." Uazangula ditemu;

XLI.

THE YOUNG MAN AND THE RIVER.

A young man was given as a pledge by his uncle, the pledge of an ox.[580] They lived on.

His uncle died; there is none to redeem him.[581] His father died; there is none to redeem him. His relatives all died; no person was able to redeem him. In bondship, there he hoes; he cuts wood; he gets water. Now they beat him. His masters of bondship, they do not dress him at all. He goes about in rags, to walk and cry to himself in the bush. He says: "I am seeing great misery, because of lacking a relative of mine, who (can) redeem me." He lived on. When his uncle gave him as a pledge, (he was) a child; but now he has become a young man.[582] He keeps on doing (his) slavery work.

One day, he goes to sleep; he dreams a dream, that the River is speaking to him, saying: "To-morrow in morning, (when) the people have not opened yet,[584] be early at the landing. Three things, that thou shalt find there, whichever pleases thee, take. The best (is) the ngonga-basket;[585] as to the other two things, (they are) inferior." The young man awakes from sleep: (it is) a dream. He thinks, says: "The dream, that I dreamt, it meant what?"[586] He kept quiet.

He spent three days; on the fourth, he dreamt again, the River saying: "Thou, I have told thee, saying, 'to-morrow in the morning, be early at the landing. The thing that pleases thee, take.' Now, because of what didst thou not go there?" The River paused.

The young man awakes: a dream. Outside it was just beginning to dawn. He gets up; they all have not yet opened. He enters the road; arrives at the landing. He stands at the side of the water. A moment, he sees a bundle of guns that is coming on top of the water. The muzzles[588] are downward under the water, the butt-ends are looking upwards; he keeps quiet. He looks again; two bales of cotton cloth are coming on top of the water; they pass by. A moment again, he looks: a small basket is coming;[589] it arrives where he stands. It also stands (still). He takes it; returns home. He arrived at the side of the house; he cut a small twig. He struck the basket; he hid it in the grass-wall of the house. He went into the house; kept quiet.

His masters said: "Devil,[590] take up the hoe; go to till. When thou leavest the tilling, thou shalt come with a bundle of fire-sticks."

uai ku mabia. Uadimi; uazumbuka. Uaxanga; uakutu. Uazangula; ubixila bu bata. Uatula jihunii; ua di xiba; uazekele.

Kimenemene, uxi: "Ngitala hanji moxi a ngonga." U i jikulá: jipelu joso muene mu jala. Uajika dingi; uabake. Uai mu xanga; uëza, uatula. Exi: "Ndé bu tabu." Uai, uatabe; uëza, uatula. Kumbi diafu; uzeka. Uanjiua ala mu mu idika o mixi ia umbanda, ëxi: "Ki uia mu saka mahaxi a nganji, o mixi iê kinganji. Uoso uala ni fidila,[591] muxi uê ua kinganji. O umbanda ua jisoba, u u banga kinganji ni kinganji." A di xiba; muene utukumuka: nzoji.

Ubalumuka; uai mu mabia. Uakalakala; uëza ku bata. Uazeka izúa iiadi. Bu sanzala b'ëza atu aiadi, ala mu sota kimbanda. Muene uala m'o'nzo, atu aiadi ala mu zuela ni ngana iê ia ngunji.

Ngana iê uxi: "Etu baba, kî b'ene kimbanda. Ndenu kàsotienu kuengi." Muene, mon' a diiala, utubuka m'o'nzo; uibula atu aiadi, uxi: "Ngana, uhaxi uahi, u akata muëza mu sotela o kimbanda?" Atu aiadi ëxi: "Uhaxi, uà u sanga eie muene." Uxi: "Ngi banienu mukolomono." Exi: "Mukolomono kikuxi?" Muene uxi: "Pesa."[592] Exi: "Tuaxikina." A mu bana o pesa. O ngana iê ia ungunji uxi: "Iú ua di metena. Eie muene, hanji ki tuêne adi,[593] o muxi ua dibuka k'ua u iji;[594] o umbanda ua kusaka o haxi, u u sanga kuebi?" Muene uxi: "Ngana, ngafikisa ngoho." O ngana iê ia ngunji uambela atu aiadi, uxi: "Ha k'a u tena[595] kà mu betienu; mukonda ua di metena." Akatuka n'ê; abixila ku bata, ku ala o haxi.

Ambela o haxi, ëxi: "Kimbanda, tuëza nakiu." Muene, kimbanda, uatale o haxi, uxi: "Ngu mu tena ku mu saka." Uakuata k'umbanda izúa ioso. Boso b'a mu kambe, a mu idika ku kilu. Mu makuinii aiadi a kizúa haxi iëluka. Kimbanda uxi: "Haxi ia di sanze kiá; ngi kuenu, ngii'ami." Exi: "Kikue kié kikuxi?" Uxi: "Seseme ia ngombe." Axikina; mukonda o imbanda ioso ia mu lembuele, muene ua mu tena. A mu,ku; uvutuka ku bata diâ.

Usanga ngana iê ia ungunji. Ngana iê u mu ibula, uxi: "Umbanda uötena?" Uxi: "Ngötena; haxi iëluka; a ngi ku seseme ia ngombe." Ngana iê uxi: "Kiauaba." Uatambula seseme iê ia ngombe. Akal'â ku izúa.

Kuëza dingi atu mu kenga kimbanda. Uai n'â; uasake; a mu futu dingi seseme ia ngombe. Uëza ku bata; uafumana kiá ixi ioso. Exi: "Muene kimbanda kia kidi."

He took up the hoe; he went to the fields. He hoed; he left (hoeing). He cut wood; he bound (it). He took (it) up; he arrived at home. He laid down the fire-sticks; kept quiet; slept.

Morning, he says: "I will look first inside of the basket." He opens it: medicine-things all complete are in it. He closed it again; laid it aside. He went to cut wood; came, laid (it) down. They say: "Go to the landing." He went, bailed; came, set down. The sun died; he goes to sleep. He dreams (that) they are showing him the plants of medicine, saying, "When thou goest to cure such diseases, the plants are such. Whoever has sores, his plant is such a one. The medicine of chiefs, thou shalt make it this way and this way." They are silent; he wakes up: a dream.

He gets up; goes to the fields. He has worked; has come home. He slept two days. In village, there have come two persons who are seeking a doctor. He is in the house, the two persons are speaking with his master of bondship.

His master says: "We, here, there is not a doctor. Go ye, and seek elsewhere." He, the young man, goes out of the house; asks the two men, saying: "Gentlemen, which sickness is ailing (him) for whom you come to seek a doctor?" The two men said: "The sickness, thou shalt find it thyself." He says: "Ye give me the calling-fee." They say: "The fee is how much?" He said: "A piece."[502] They said: "We agree." They give him the piece. His master of bondship said: "This (one) is presumptuous. Thou indeed, ever since we are two,[503] the plant of the thread-worm thou knowest it not;[504] the medicine to cure the sick man, where wilt thou find it?" He said: "Master, I am learning only." His master of bondship told the two men, saying: "If he does not master it,[505] beat him; because he was presumptuous." They started with him; they arrived at house where was the patient.

They tell the patient, saying: "The doctor, we have come with him." He, the doctor, looked at the patient, said: "I can cure him." He begins to doctor every day. Where it fails him, he is shown in sleep. In twenty days, the patient is safe. The doctor says: "The patient is already well; pay me, that I may go." They say: "Thy pay, how much?" Says he: "A heifer." They agree, because all the doctors had given him up, (but) he mastered him. They paid him; he returned to his home.

He finds his master of bondship. His master asks him, saying: "The medicine, couldst thou (do) it?" Says he: "I could; the patient is cured; they paid me a heifer." His master says: "All right." He took his heifer. They lived on some days.

There came again people to seek a doctor. He went with them; he cured; they paid him again a heifer. He came home; now he is famous (in) all the land. They say: "He is a doctor of truth."

Uabange mivu itatu; uala kiá mu ngombe jisamanu. Uxingeneka, uxi: "Ngi di kula kiá." Uibula ngana iê ia ungunji, uxi: "Ngamesena ngii'ami kuoso ku ngamono; ngi di kula kikuxi?" Ngana iê uxi: "Beka mama jitatu ja ngombe."[595] Ua mu bana-jiu; uatundu-bu. Uai ixi iê iengi ia mu uabela. Uatungu; uasakana; uakal'ê mu banga maumbanda. Mu mivu isamanu uala ni kibanga kia jingombe javulu; uëza kinjenge.

Mukuetu, a mu bakele ungunji, ha ukalà mu tala hadi iavulu, Ngiji ia mu bele umbanda. Iú uakalakelele o jingombe; ua di kudile; uakitukile kiá mutu uonene, uafumana. "Unjenge uatundile m'umbanda." Mu kizúa kia lelu, kiaxalela kiá sabu:

"Dim'é! ni bu mulolo;
Zuel'é! ni bu kisuke;
Ndenge utudika b'asoko."[597]

Eme ngateletele misoso ni misoso, ha muëvu, hudi! Mu kanu muaxala dimi ni mazu.[598] Uaxangene, ukuta; uadimine; uzumbuka. Uëjile o kuenda, uila: "ngii'ami."[599] Mahezu enu.

XLII.

KINGUNGU A NJILA NI NGUNDU A NDALA.

"Azokela mu 'itumba; mbangi,
Tu ji kuatela bu madimi."[600]

Kingungu a Njîla uazangula uta, uxi: "Ngiia mu loza." Uabixila mu muxitu; uala mu zomba o jinzamba. Ua ji zukama; ualozo nzamba imoxi; iabu boxi.

O Ngundu a Ndala uëvu o uta ua Kingungu a Njîla. Uala mu tala: "Nanii ualozo kuku?" Uabixila b'ala o nzamba ia Kingungu a Njila. Muene uê ualozo-ko, uxi: "Nzamba iami."

Kingungu a Njîla uëza; uxi: "Nzamba iami iíii; ua ngi sange naiu. Eie, palahi uzuela, uxi, 'nzamba iami'?" Ha a di kuata jimvunda ja nzamba. Exi: "Tuie ku bata, tuakàfunde!"

Kingungu a Njîla uai ku nganji; uaxitala. Exana Ngundu a Ndala, ëxi: "Fundenu." Kingungu a Njîla uafundu mu ajibila o nzamba. O Ngundu a Ndala uafundu uê. O nganji uxi: "Milonga,[601] ngi i batula kiebi? Kî iala mbangi, uamono muoso uazuela

He spent three years; he is already at six cattle. He considers, says: "I will redeem myself now." He asks his master of bondship, saying: "I want to go wherever I choose; I shall redeem myself for how much?" His master said: "Bring three mother cows."[596] He gave him them; he left there. He went to another country that pleased him. He built; married; lived on, practising medicine. In six years he has a herd of many cattle; he has come to be a rich man.

Our friend, who had been put in bondship, and had to see much misery, River gave to him medicine. He earned the cattle; he redeemed himself; he soon became a great man, celebrated. "Wealth came from medicine." In the day of to-day, it has become already a proverb:

> "Hoe on! even to the tree;
> Speak on! even to the end;
> A youth must stretch as high as he can reach."[597]

I have told stories and stories; if you have heard, hush! In mouth there remain tongue and teeth.[598] He who has cut wood, binds; he who has done hoeing, leaves work. He who came to go, says, "I am going."[599] Finished.

XLII.

KINGUNGU A NJILA AND NGUNDU A NDALA.

> "They quarrelled in the bush; witnesses,
> We get them from (their) tongues."[600]

Kingungu a Njila took up (his) gun, saying: "I will go a-shooting." He arrived in forest; he is stalking the elephants. He approached them; he shot one elephant; it fell on ground.

Ngundu a Ndala heard the gun of Kingungu a Njila. He is looking, "Who has shot here?" He arrives where is the elephant of Kingungu a Njila. He too shot (it) again, saying: "The elephant (is) mine."

Kingungu a Njila came; said: "This (is) my elephant; thou foundest me with it. Thou, why speakest thou, saying 'the elephant is mine'?" Then they begin a quarrel about the elephant. They say: "Let us go home; there let us plead!"

Kingungu a Njila went to So and So; he accused. They call Ngundu a Ndala; they say: "Plead ye." Kingungu a Njila explained how he killed the elephant. Ngundu a Ndala pleaded too. So and So said: "The case, how shall I judge it? There is no wit-

o kidi ni muoso uazuela o makutu." Uxi: "Ndenu ku bata. Milonga, mungu ngi i batula; mukonda muhatu ami k'ala-bu." Amuangana. Kumbi diatoloka.

Kingungu a Njîla uai bu nzamba iê; o Ngundu a Ndala uëza uê. O Kingungu a Njîla uakuata mu dila, uxi: "Nza—nzamba iíii, nzamba iami!" O Ngundu a Ndala uê uakuata mu dila, uxi: "Nzamba iiii, nzamba iami! Nzamba iiii, nzamba iami!"[602] Uadidile uola imoxi. Uatundu-ku.

Kingungu a Njîla uakuata mu dila: "Nzamba iiii, nzamba iami! Nzamba iiii, nzamba iami!" Uazekele beniobo ni kudila.

Kimenemene kiaki. A ëxana: "Zenu kiá mu funda." O Kingungu a Njîla uafundu mu ene, mu afundile mazá. O Ngundu a Ndala uafundu makutu. O nganji uibula o jipunga, uxi: "Enu, muazekele ni Kingungu a Njîla, ni Ngundu a Ndala, lelu nanii uazekele ni kudila katé kuaki?" O jipunga jixi: "Kingungu a Njîla uazekele ni kudila. O Ngundu a Ndala mazá uadidi uola imoxi."

O nganji uxi: "Kingungu a Njîla uandala kulunga." Eza kiá mu batula o milonga. O nganji uxi: "Eie, Kingungu a Njîla ualungu; eie, Ngundu a Ndala uabele. Mukuenu uamesenene ku mu tambula ngoho o nzamba iê."

Bene, bu tua u ivila. Mahezu.

XLIII.

MALA KIIADI, MUHETU UMOXI.

Muadiakimi ua diiala uexile ni mon' ê ua muhatu umoxi, jina diê nga Samba. Mon' ó, ndumba dia mala dia mu mesene. Pai â k'axikanê ku mu bana. Ki buiza diiala, pai â u mu binga mbâmbi ia mueniu. Mala moso muene, mamesenene mon' ê, anga ma di tuna, kuma: "O mbâmbi ia mueniu, kî tu i monetu."

Kizúa kimoxi, butukuluka mala maiadi, ëxi: "Tuëza kuà muadiakimi, uavua mon' ê nga Samba." Muadiakimi anga utunda, anga a di menekena n'ê. Uëbudisa se: "Inii i nuandala?" Umoxi anga u mu ambela: "Ngëza kubinga mon'é, nga mu mesena." Usakukila mukuâ; u mu ibudisa uê ia mu beka. Mukuâ anga u mu ambela kuma: "Ngëza mu kubinga mon'é; nga mu mesena ukala muku'avalu kami."

Kuala o pai â kuma: "O muhatu umoxi. Nuëza ku mu binga

ness who saw which one spoke the truth and which one spoke untruth." Says: "Go ye home. The case, to-morrow I shall decide it; because my wife is not here." They separate; the sun goes down.

Kingungu a Njila went to his elephant; Ngundu a Ndala came too. Kingungu a Njila begins to cry, saying: "This, this elephant (is) my elephant!" Ngungu a Ndala too begins to cry, saying: "This elephant (is) my elephant! This elephant (is) my elephant!"[602] He cried one hour. He went away.

Kingungu a Njila still kept on crying: "This elephant (is) my elephant! This elephant (is) my elephant!" He laid (all night) there crying.

The morning shone. They call them: "Come now to plead." Kingungu a Njila pleaded the same as he pleaded yesterday. Ngundu a Ndala pleaded falsely. So and So asks the messengers, saying: "You, who stayed over night with Kingungu a Njila and Ngundu a Ndala, now who laid all night crying until dawn?" The messengers said: "Kingungu a Njila, he laid all night crying. Ngundu a Ndala yesterday cried one hour."

So and So says: "Kingungu a Njila is going to win." They have come to decide the case. So and So says: "Thou, Kingungu a Njila art right; thou, Ngundu a Ndala art wrong. The other wanted to take wrongly his elephant."

Thus far, that we have heard it. The end.

XLIII.

TWO MEN, ONE WOMAN.

An elderly man had one daughter; her name (was) nga Samba. This daughter, a number of men wanted her. Her father would not give her. When there comes a man, her father demands of him a living deer. The men, each and all, who wanted his daughter, then they refuse, saying: "The living deer, we cannot get it."

One day, there appear two men, saying: "We have come to the old man who owns a daughter, nga Samba." The man then comes out, and they greet each other. He asks them, saying: "What is it you wish?" One of them says to him: "I have come to ask for thy daughter, whom I want." He turns to the other; he asks him also what brought him. The other tells him, saying: "I have come to ask for thy daughter; I want her, (that) she be my consort."

Then her father says: "The girl is one. You have come to ask

kiiadi kienu. Eme-ze ngu mukua-mona umoxi ua muhatu; ngê-niami ni ana kiiadi. Uoso uà ngi bekela o mbâmbi ia mueniu, muene ngu mu ba mon' ami." Anga ai' â.

O mu njila, mu akexile mu kuendela, anga umoxi uzuela kuma: "Mungu, ngàsota o mbâmbi ia mueniu mu muxitu." Kuala uamukuâ: "Eme uami, mungu ngiia mu sota o mbâmbi. Etu mungu tutakana bebi, pala kuia mu sota o mbâmbi?" Mukuâ anga u mu ambela: "Mungu tutakana bu muxixi[604] ua kanga." Anga ai' â; kala mutu ku bata diê. Anga azeka.

Mu 'amenemene, abalumuka, azuata, ni jinjangu jâ; anga aia mu takana pala kusota o mbâmbi ia mueniu. Ki a di sangele, anga aia katé mu muxitu.

Atakana ni mbâmbi; amateka ku i kaia. Umoxi uakaie, uabuila; k'atenê dingi kulenga. Uixi: "O muhatu ó u ngi dia o mueniu. Ngimona paxi mu konda dia muhetu? Ki ngu mu beka ku bata, se ufua, ngàsota uengi? Nguami kulenga dingi kukuata mbâmbi ia mueniu. Eme nuka nga ki muene, muhatu a mu lemba mbâmbi ia mueniu. Ngikinga mukuetu, se ualembua, ni tui'etu."

Ki abange kitangana, umona mukuâ, ió uiza ni mbâmbi uëkutu. Ki azuba ku mu sueta, uixi: "Moso, mbâmbi ua i kuata muene?" Kuala mukuâ: "Ngëkuata. Muhatu mueniô ua ngi uabela kinene. Andaxí[605] ngajozeka mu muxitu, dikué[606] ku i ambula ku i kuata."

Anga ai' â kuá muadiakimi, uavuala o mon' a muhatu. A mu bekela o mbâmbi. Kuala o muadiakimi: "O mbâmbi, kalenu naiu; nudie hanji. Tute-ke o maka." Anga utuma ku a lambela o kudia.

O ki azubile o kudia, muadiakimi ó, uavuala mon' ê ua muhatu, anga uixana adiakimi kiuana, anga u a ambela, uixi: "Eme ngene ni mona a muhatu; ngavualami mona ua diiala. Eme ngabinda-mena holome ia mbote, iauaba o muxima. Iene nganobingila[607] o mbâmbi ia mueniu. O jingan' eji mazá ëjile, kiiadi kiâ, mu binga mon' ami; anga ng' a ambela kuma 'eme ngu mukua-mona umoxi ua muhatu; o uoso ua mu mesena, a ngi bekele o mbâmbi ia mueniu.' Lelu iá ëza naiu. Ejile kiiadi mu binga o muhatu; umoxi ngó uabeka o mbâmbi. O uamukuâ, inii ia mu bangesa k'ëzê ni mbâmbi? Enu, nu adiakimi ni akuetu, enu muene nga nu bana mon' ami ua muhatu. Solenu o holome ietu bu kiiadi aba."

Adiakimi, iá ëbudisa o jingan' eji jiiadi ja mala, ëxi: "O mazá, nuëjile mu binga o muhatu, kiiadi kienu; o lelu, umoxi uëza ni mbâmbi; o uamukuâ, inii ia mu bangesa k'ëzê naiu?"

Kuala o jingan' eji jiiadi ja mala, ëxi: "Tuendele mu muxitu mu sota o jimbâmbi, kiiadi kietu, anga tu ji mona. O mukuetu uakaiele,

her, two of you. I now am possessor of one daughter (only); I have not two children. He, who brings me the living deer; the same, I will give him my daughter." And they go away.

On the road, on which they were walking, one speaks, saying: "To-morrow, I will seek the living deer in the forest." Then the other: "I too, to-morrow I will go to seek the deer. Where shall we meet to-morrow, to go and seek the deer?" The other then says to him: "To-morrow we will meet at the muxixi-tree,[604] outside (the forest)." And they go, each one to his home. And they sleep.

In early morning, they rise, dress, with their machetes; and they go to meet for seeking the living deer. When they found each other, then they go until (they are) in the forest.

They come across a deer; they begin to pursue it. One pursued, got tired; he cannot run any more. Says: "That woman will destroy my life. Shall I suffer distress because of a woman? If I bring her home, if she dies, would I seek another? I will not run again to catch a living deer. I never saw it, (that) a girl was wooed (with) a living deer. I will await my comrade, whether he gives up, that we may go."

When he had spent a while, he sees the other, who comes with a deer bound. When he had completed approaching, he says: "Friend, the deer, didst thou catch it indeed?" Then the other: "I caught it. That girl delights me much. Rather I would sleep in forest, than to fail to catch it."

And they go to the man, who begat the young woman. They bring him the deer. Then the old man: "The deer, keep ye it; eat, please. Directly we will talk the matter over." And he orders to cook the food for them.

When they had done eating, this old man, who begat his daughter, then calls four old men, and says to them, saying: "I have one daughter; I did not beget a son. I need a good son-in-law, gentle of heart. Therefore I always demand a living deer. These gentlemen came yesterday, two of them, to ask for my daughter, and I told them saying 'I am possessor of one daughter; he who wants her let him bring me a living deer.' To-day these have come with it. They two came to ask for the girl; one only brought the deer. The other, what has moved him, that he did not come with a deer? You, aged men and neighbors, to you indeed I have given my daughter. Choose ye our son-in-law among these two."

The aged men, they ask these two gentlemen, saying: "Yesterday you came to ask for the girl, two of you; to-day, one came with the deer; the other, what has caused him not to come with it?"

Then these two gentlemen said: "We went into the forest to seek deers, both of us, and we saw them. My comrade pursued and

anga ulembua; eme, o mon' enu ua ngi uabela kinene, ni ku muxima, anga ngikaia o mbâmbi katé buoso bu iabuididile. Anga ngi i kuata; ngi i kuta; anga ngisanga mukuetu bu abuidila. Mukuetu ió uëza ngó ku ngi beka."

Kuala adiakimi iá ëxi: "Eie, ngana, ualembuele o mbâmbi, kituxi kianii kiöbangesele kulembua o kuata o mbâmbi, se mon' etu ua mu mesena?" "Eme nuka ngamuene, muhatu a mu lemba mbâmbi. Ngendele ni mukuetu mu sota o mbâmbi, xila ngajo ku i kuata. O ki ngamuene kulenga kiavulu, ngixi 'kana; muhatu ó u ngi dia o mueniu. Ahatu avulu â.' Anga ngixikam' ami kukinga mukuetu, se ulembua o kukaia o mbâmbi, n' ëze ni tui'etu. Ngimona mukuetu ualokuiza ni mbâmbi uëkutu. Eme ngëza ngó ku mu beka. Kî ngëzami dingi kuà mon' enu."

Kuala adiakimi: "Eie, ualembuele o kukuata o mbâmbi, eie muene u holome etu. O ngan' ó, uakuata o mbâmbi, aie naiu, àkëdi'ê anga àkësumbis'ê; mukonda mukua-muxima uonene. Se uamesena kujiba, lelu ujiba; k'ëvuê mutu u mu bazela, anga u mu bana milongi. O mon' etu, se tua mu bana nê, n'ate kituxi, o ki ondo ku mu beta, k'ëvuê mutu u mu bingila. Nguetu nê; ai'ê. O ngan' ó, ualembua o mbâmbi, muene holome etu; mukonda, o mon' etu ki andota kituxi, o ki tuiza ku mu zokelèla, muene u tu ivua. Anga se uexile ni njinda iavulu, o ki a tu mona, njinda i mu bua. Muene holome etu ia mbote, tua mu mono."

XLIV.

UKOUAKIMI NI HOLOME E.

Kizúa kimoxi, m' usuku, ukouakimi ni holome ê exile bu kanga mu sungila. O kitombe kiavudile, anga ukouakimi imana bu axikamene, uixi: "Holome ami, ndoko tuàzeke etu! Kuala kitombe kia kifefetel' é disu-badi."[608] O holome ê anga uxala ni jisonii, kuma uafile o disu dimoxi; anga u di xib'ê.

O kizúa kimoxi, ki ëjile o dieji, akala dingi mu sungila bu kanga, n'o'kouakimi ni holome. O holome anga uambela ukou' ê: "Muadi é, ndoko tuàzeke etu; mukonda kuala dieji dia dibala té! di tu banga kiaiiba bu kanga, bu tuala."[609]

gave up; I, your daughter charmed me much, even to the heart, and I pursued the deer till it gave in. And I caught it; I bound it; and joined my comrade where he got tired. My comrade, he came only to accompany me."

Then the aged men say: "Thou, sir, who gavest up the deer, what crime caused thee to get tired of catching the deer, if thou didst want our daughter?" "I never saw, that they wooed a girl (with) a deer. I went with my comrade to seek a deer, perhaps I might catch it. When I saw the great running, I said 'No, that woman will cost my life. Women are plentiful.' And I sat down to await my comrade, (to see) whether he would give up chasing the deer, and come, so that we might go. I saw my companion coming with the deer bound. I have only come to accompany him. I have not come again to your daughter."

Then the aged men: "Thou, who gavest up catching the deer, thou art our son-in-law. This gentleman, who caught the deer, he may go with it; he may eat it or may sell it; for he is a man of great heart. If he wants to kill, he kills at once; he does not listen to one who scolds him, or gives him advice. Our daughter, if we gave her to him, and she did wrong, when he would beat her, he would not hear (one) who entreats for her. We do not want him; let him go. This gentleman, who gave up the deer, he (is) our son-in-law; because, our daughter, when she does wrong, when we come to pacify him, he will listen to us. Although he were in great anger, when he sees us, his anger will cease. He is our good son-in-law, whom we have chosen."

XLIV.

A FATHER-IN-LAW AND HIS SON-IN-LAW.

One day at night, a father-in-law and his son-in-law were outside spending the evening. The darkness grew great and the father-in-law stood up whence he sat, saying: "My son-in-law, let us go to sleep! There is a darkness like the gloom of a blind eye."[608] His son-in-law then remained with shame, for he was dead of one eye; but he kept quiet.

One day, when moonshine had come, they are again gossiping outside, both the father-in-law and the son-in-law. The son-in-law then tells his father-in-law: "O sir, let us go to sleep; for there is a moonlight of bald-head shine![609] that will do us harm outside, where we are."

O'kouakimi anga ui'ê mu o'nzo iê. Nguê dingi ku di xalesa kiambote ni holome ê. Holome ê uê anga ui'ê m'o'nzo iê.

Mu izúa itatu, o'kouakimi uixana adiakimi kisamanu, ni muene sambuadi. Uixi: "Eme ngamesena ku ng' ivila malebu, m' a ngi bele holome ami." Adiakimi anga atuma kuixana o holome. O ki ëjile, ukouakimi anga uzuela: "Enu, jingana, anokuamba kiki 'b'ala musumbe,[610] k'utele-bu hasa.' Aba, holome ami, kizúa kimoxi, tuala bu kanga mu sungila, uamono dieji diatu, nguê ku ng' ambela kuma 'ndoko, tuàzeke etu;' u ng' ambela ni muxima ua ku ng' amba, uixi 'kuala dieji dia dibala té! ndoko tuàzeke etu, ukou' ami; mukonda o dieji edi di tu banga kiaiiba.' Andá, katé ni lelu akale ê ni mon' ami; suke eme kî ngi kamba diai-ê, mu malebu m' a ngi bana. Eme ngi mukua-dibala; uazuela 'dibala té!' K' eme ami ua ngi xingi? Iene nga di tunina o ukamba ni muene."

Kuala o holome: "Eme ngajo ki ambami, se ukou' ami k'adiangediê ku ngi xing' eme. O kizúa kimoxi, mu kitombe, tuala bu kanga mu sungila, o'kou' ami ua ng' ambelele uixi: 'ndoko, tuàzeke etu; mukonda kuala kitombe kia kifefetel' é disu-badi.' Eme ngafu o disu dimoxi; k'a ngi xingiami kienieki, enu jingana?" "Kidi; uöxingile. Ai! o holome é, uafu o disu dimoxi, uiza kuamba o dizu' edi mu kitombe! Se muene uazuelele o dieji dia dibala té, uavutuila i uadiangele ku mu amba. Kiki, kî nukale mu unguma, ni holome ni ukouakimi. Eie, ukouakimi, k'uenié mon' a diiala; mon' é ua diiala holome é. E'[611] muene uadiangele ku mu xinga; muene ió uavutuila uê. Kalenu nu makamba. O mak' ama, kî nuie namu; katulenu-mu ku muxima. Mukonda eie, u muadiakimi, uatuamenena; o ndenge, ió uövutuila. Nguetu ku di zemba mu konda dia im' eii. Bekenu ualende; tunue. Nguetu maka maiiba kala momo. Eie muene ua ki ambe 'bu ala musumbe, k' utele-bu hasa.' Uëjía kuma o holome é uafu o disu; ua mu ta-bu; o lelu, ki övutuila, kiàkala kituxi?"

Ene anga axala mu ukamba, ni holome n'o'kouakimi.

The father-in-law then goes into his house. He will no more wish good-by nicely to his son-in-law. His son-in-law also then goes away into his house.

In three days, the father-in-law calls six aged men, seven with himself. Says: "I want to be heard about the insult, which my son-in-law gave me." The aged men then send to call the son-in-law. When he came, the father-in-law then spake: "You, gentlemen, they are wont to say this (proverb), 'Where is a bought one, do not there refer to it.' But, my son-in-law, one day, we were outside spending the night, he sees the moonlight set in, he will not speak to me, saying, 'let us go to sleep;' he speaks to me, with a heart to offend me, saying, 'there is a moonlight of bald-head shine! let us go to sleep, my father-in-law, for this moonlight, it will do us harm.' Therefore, until to-day let him be with my daughter; but I am not his friend, because of insults which he gave me. I am bald-headed, he said 'bald-head shine.' Me, did he not insult me? Therefore I reject the friendship with him."

Then the son-in-law: "I would not have said it, if my father-in-law had not been first in insulting me. One day, after dark, we are outside gossiping, my father-in-law told me, saying: 'Come let us go to sleep; for there is a darkness as the gloom of a blind eye.' I am dead of one eye; did he not insult me thus, you gentlemen?" "Truth; he insulted thee. Why! thy son-in-law, who is dead of one eye, thou comest to say this saying about the darkness! If he said the moonlight of bald-head shine! he returned what thou begannest to tell him. Thus be not in enmity, both son-in-law and father-in-law. Thou, father-in-law, hast no son; thy son, (it) is thy son-in-law. Thou thyself wast first in offending him; he then retorted to thee also. Be ye friends. This affair, do not go away with it; take it out of (your) heart. Because thou, the aged, wast the first, the younger he paid thee back. We will not hate each other because of these things. Bring rum; let us drink. We will have no bad words like those. Thou thyself hast said it, 'Where is a bought one, do not refer to it.' Thou knewest that thy son-in-law is one-eyed; thou didst refer to it; now when he pays it back, shall it be a crime?"

They then remained in friendship, both the son-in-law and the father-in-law.

XLV.

MON' A DIIALA NI KABOLONGONIO.

Mon' a diiala uakatukile mu njila; ubixila mu kaxi kia njila. Usanga kabolongonio[612] ka mutue ua mutu. Ene oso ênе mu ka somboka beniaba. O muene, ki abixila-bu, u ka beta mbamba, uxi: "Eie, kutoba kua ku di." Kabolongonio këxi: "Eme, kutoba kua ngi di; eie, hadia kudimuka ku ku dia." Mon' a diiala uxi: "Nga di uana kisuma; ku ngëjile kuia, ngivutuka-ku kiá. O mutue ua mutu ua ngi zuelela!"

Ha uvutuka; ubixila ku bata. Usanga akuâ n'adiakimi, uxi: "Enu, jingana, nga di uana kisuma." Adiakimi ëxi: "Kisuma kiahi?" Uxi: "O mutue ua mutu ua ngi zuelela." Mundu ëxi: "Ial'é, uatange makutu. Etu ene oso, bene bu tuêne mu kusomboka o mutue. Kilúa tu u ivua ki uzuela; eie, mutue ua ku zuelela kiebi?" Muene uxi: "Tui'enu. Ki ngà u beta mbamba, ha kî uzuela, eme, ngi batulienu mutue." Exi: "Kiauaba."

Mundu akatuka n'ê; abixila bu kididi; a u[613] sange. Mon' a diiala ua u beta mbamba: "Kutoba kua ku di." Mutue ua di xib'ê. Ua u beta dingi lua kaiadi, uxi: "Kutoba kua ku di." Mutue ua di xib'ê. Mundu ëxi: "Ial'é! uatange makutu." A mu batula mutue. Ki azuba ku mu batula, kabolongonio këxi: "Eme, kutoba kua ngi dia; eie, unjimu ua ku jiba." Mundu ëxi: "Manii, tua mu jiba ngoho; mutue ua mutu uazuela."

O mon' a diiala uasangele mutue ua mutu, ha u u beta, uxi: "Kutoba kua ku di." O mutue ua mutu uxi: "Eie, hadia kudimuka ku ku dia." O unjimu ni uoua, ioso iasokela. O mon' a diiala, unjimu uê ua mu dia.

Mahezu.

XLVI.

NJUNGU NI MUMBUNDU.

Mala aiadi, njungu ni mumbundu, a di kuatele jipata.

O njungu ixi: "Eme, m'o'nzo iami, kî muakambe kima. Iene ioso ngala naiu." Mumbundu uxi: "Makutu! m'o'nzo ié, ngikenga-mu kima, kî ngi ki mono." Njungu uxi: "Enu, ambundu, muakamb[illegible] ioso; eme kî ngikenga kima."

XLV.

THE YOUNG MAN AND THE SKULL.

A young man started on a journey; he arrived in middle of the path. He finds a skull of the head of a person. They all used to pass it by there. But he, when he arrived there, he struck it (with) staff, saying: "Thou, foolishness has killed thee." The skull said: "I, foolishness has killed me; thou, soon smartness shall kill thee." The young man said: "I have met an omen; where I was to go, I will (not go, but) return hence at once. The head of a person has spoken to me!"

And he returned; arrived at home. He finds others, old men, says: "You, gentlemen, I have met an ominous wonder." The old men said: "What omen?" He says: "The head of a person has spoken to me." The people say: "O man, thou hast told a lie. We all of us, at same place we are wont to pass by the head. We never yet heard it speak; how has the head spoken to thee?" He said: "Let us go. When I beat it (with) staff, if it does not speak, I, cut off my head." They say: "All right."

The crowd starts with him; they arrive at the place; they found it. The young man beat it (with) his staff: "Foolishness has killed thee." The head kept silent. He beat it again, the second time, saying: "Foolishness has killed thee." The head kept silent. The crowd say: "O man! thou didst tell a lie." They cut off his head. When they finished cutting it off, the skull said: "I, foolishness has killed me; thou, smartness has killed thee." The people said: "Why, we killed him unjustly; the head of a person has spoken."

The young man found the head of a person, and he beat it, saying: "Foolishness has killed thee." The head of the person said: "Thou, soon smartness shall kill thee." Wits and foolishness, all are equal. The young man, his wits killed him.

Finished.

XLVI.

THE WHITE MAN AND THE NEGRO.

Two men, a white man and a negro, had a discussion.

The white man said: "I, in my house there is lacking nothing. I have all (things)." The negro said: "Untruth! In thy house, I look for a thing, I do not find it." The white man said: "You, negroes, you lack all things; I have to look for nothing."

Mumbundu uaxikin'ê; uai ku bata diê. Ubanga mbeji. Ualeke o dixisa diê; uala mu di tunga. Ubixila mu kaxi ka dixisa; ibua iabu. Kana dingi kuma, ku anomona o ibeta iakukuta.[614] Uxi: "Ngibanga kiebi? Ngiia m'o'nzo ia mundele, n' a ngi bane o ibua; ngizube dixisa."

Uabalumuka; ubixila ku mundele, uxi: "Ngana, ngabindama ku ngatundu." Njungu uxi: "Uabindemena-hi?" Muene uxi: "Ngaleke dixisa; dia ngi batukila.[615] Ngixi 'ngiia m'o'nzo, mu ala o ima ioso; mundele a ngi bane tuibua; ngizube o dixisa diami."

Mundele u mu tala; uolela. Ubokona mu loja; utala-mu: ibua kî iala-mu. Uxi: "Mumbundu, uazediua." Unomona hama ia mukuta; u i bana mumbundu.

O pata, i akuatele njungu ni mumbundu, mumbundu ualungile, njungu uabele.

XLVII.

HOJI IKOLA; UKAMBA UKOLA.[616]

Mala aiadi atonokene ukamba. Ene mu di nangesa izúa ioso.

Kizu' eki, muku'â uëza mu nangesa muku'â; ala mu ta maka. Muku'â uxi: "O hoji jëza mu ngongo; eie, kamba diami, k'o'nzo jika-jinga-ku. K'ukole, mukonda hoji iëza." Muku'â uxi: "Hoji kî itena kubokona m'o'nzo; ngala ni uta uami, ni ngumba iami." Muku'â uolela, uxi: "Uatange makùtu. O hoji, k'utena kubanga naiu." Muene uxi: "Ngibanga naiu." Olela; ate maka. A di xib'â; amuangana.

Manii, o muku'â uatambula umbanda ua hoji a hitu.[617] Abange mbeji. O muku'â, uatambula o umbanda, uxi: "Ngiia kuà kamba diami, uakuatele pata."

Uatundu m'usuku; ubixidila bu kanga dia kamba diê. Uakituka hoji; uadidi moxi; uadidi iadi. Uajikula o'nzo ia kamba diê ni home. Uasange kamba diê, iú uazek'ê. U mu zangula; ua mu takula koko. Uamuange o kibatulua. Uatubuka bu kanga; uamuange inzo. Kamba diê uaxala mu kanga dia ngoho. O hitu iavutuka ku bata diê; uakituka mutu. Azekele.

The negro assented; went to his house. He spent a month. He wove his mat; he is sewing it. He arrives in the middle of the mat; the cords give out. There is no more a place where he can take the dry cords.[614] He says: "How shall I do? I will go to the house of the white man, that he give me the cords, that I may finish the mat."

He arose; arrives at the white man's, says: "Sir, I am in need (at the place) whence I come." The white man says: "What needest thou?" He says: "I was weaving a mat; it gave out.[615] I said, 'I will go to the house, in which are all things; the white man that he give me a few cords, that I may finish my mat."

The white man looks at him; he laughs. He goes into the store; he looks in it: there are no cords in it. He says: "Negro, thou art lucky." He takes a hundred macutas; he gives them to the negro.

The discussion, that the white man had with the negro, the negro won (it), the white man lost (it).

XLVII.

THE LION IS STRONG; SO IS FRIENDSHIP STRONG.[616]

Two men played friendship. They are passing time (with) each other all days.

One day, one comes to pass time (with) the other; they are chatting. One says: "The lions have come in vicinity; thou, my friend, the house, shut it always. Do not shout, because the lion has come." The other says: "The lion cannot enter the house; I have my gun and my spear." The other laughed, saying: "Thou toldest a lie. The lion, thou canst not fight with him." He says: "I can fight with him." They laugh; they chat. They become silent; they separate.

But the other got a medicine of lion-man. They passed a month. The other, who got the medicine, says: "I will go to my friend, who had doubts."

He went out at night; arrives outside of his friend's. He becomes a lion; he roars once; he roars twice. He opens the house of his friend with one fist. He finds his friend, who is sleeping. He lifts him; he throws him out. He destroys the partition. He gets outside; destroys the house. His friend remained in a wasted place. The lion-man returns to his home; he becomes a man. They slept.

Kuma kuaki, uxi: "Ngiia mu menekena kamba diami." Ua mu sange. Kamba diê uxi: "Aiué! hoji iëjile m'usuku; ia ngi muangena inzo. Eme, ia ngi takula koko." Kamba diê uolela, uxi: "Kamba diami, k'u i lozela-hi? ni u i toma ni ngumba?" Ate maka; a di xib'â.

Kamba diê uxi: "Kamba diami, hoji ikola; ukamba ukola." Pata jabu, ji a di kuatele kamba ni kamba.

XLVIII.

MUTUNGE A UHETE NI MUTUNGE A KUSANENEKA.[618]

Mala aiadi a di lukile jina dimoxi. Iú uxi: "Eme Ndala ia mutunge a uhete." Muku'â uxi: "Eme Ndala ia mutunge a kusaneneka."

Exi: "Tuia mu uenji." Azangula; abixila mu kaxi ka njila. Mvula iëza. Atula, ëxi: "Tutunge enu jifundu!"

Ndala ia mutunge a kusaneneka uatungu mu kusaneneka; uabokona fundu iê. O Ndala ia mutunge a uhete uala mu tunga uhete. Mvula iëza; ia mu jibila bu kanga. O Ndala ia mutunge a kusaneneka uëluk'ê; mukonda o fundu iê iabu kiá; ia mu xitila ki ëza o mvula.

XLIX.

KUTUTUNDA NI KUTUIA.

Mala aiadi akexile mu kuenda mu njila. Abixila mu kaxi ka njila; asange ngemi ia maluvu; ëxi: "Tu bane maluvu!"

Ngemi uxi: "Ha ngi mi bana maluvu, ngi tangelienu majin' enu!" Uadianga uxi: "Eme Kututunda." Uaxalele ku ema uxi: "Eme Kutuia."[619] Ngemi ia maluvu uxi: "Eie, Kututunda, uala ni jina dia mbote; eie, Kutuia, uazuela uaku. Nguami ku ku bana maluvu."

A di kuatele jimvunda; aia mu funda. Asange nganji; afundu. Nganji uxi: "Kutuia ualungu, ngemi iabele; mukonda ku tuatundu kiá, kî tutena kumona-ku dingi kima. O kima, tu ki sanga, kiala ku tuala mu ia."

Mahezu.

Morning shone, he says: "I will go to visit my friend." He finds him. His friend says: "Alas! The lion came in the night; he has destroyed the house; me, he threw me out there." His friend laughs, says: "My friend, thou shottest him not, why? nor didst thou pierce him with the spear?" They talked; kept quiet.

His friend said: "My friend, the lion is strong; friendship is strong." The argument ceased, which friend and friend had with each other.

XLVIII.

THE BUILDER OF ABILITY AND THE BUILDER OF HASTE.[618]

Two men called themselves one name. This one said: "I (am) Ndala, the builder of ability." The other said: "I am Ndala, the builder of haste."

They say: "We will go to trade." They start; they arrive in middle of road. A storm comes. They stop, saying: "Let us build grass-huts!"

Ndala, the builder of haste, built in haste; he entered into his hut. Ndala, the builder of ability is building carefully. The storm comes; it kills him outside. Ndala, the builder of haste escaped; because his hut was finished; it sheltered him when the storm came on.

XLIX.

THE PAST AND THE FUTURE.

Two men were walking on road. They arrived in midst of road; they found a tapper of palm-wine; they say: "Give us palm-wine!"

The tapper says: "If I give you palm-wine, tell me your names!" The first said: "I am Whence-we-come." He who remained behind said: "I am Where-we-go."[619] The tapper of palm-wine said: "Thou, Whence-we-come, hast a beautiful name; thou, Where-we-go, spakest evil. I will not give thee palm-wine."

They began to quarrel; they go to be judged. They find So and So; they plead. So and So says: "Where-we-go is right, the tapper is wrong; because, where we have already left, we cannot thence get anything more. The thing that we shall find, is where we are going to."

Finished.

L.

NGUNZA KILUNDU KIA NGUNZA.

Ngunza Kilundu kia Ngunza[620] uexile ni ndenge ê Maka. Muene uendele mu Luanda; ki atula mu Luanda, o nzoji ia mu loto, kuma: "O ndenge é, Maka, uafu."

Ubixila bu bata, uibula manii â, kuma: "O kalunga, kadi Maka, kanii?" Uixi: "Ngan' 'Alunga-ngombe ua mu di." Uixi: "Poji, o ngan' 'Alunga-ngombe, ngondo ku di kuata n' ê."

Uai bu Luangu,[621] anga usudisa o kibetu kia felu, ni musuanu (?)[622] uê; ua ki te b'axaxi ka dikikengele (?).[622] Uabatama mu divunda ni uta uê.

Kubanga katangana, uiva bu kibetu b'ala ku di kola kuma: "Ngifa, ngifa." O muene uakatula o uta, uandala o kuloza. Uixi: "K'u ngi loze; zá u ngi jitule." Uixi: "Ki ng' u jitula, eie nanii?" Uixi: "Eme Kalunga-ngombe." "Eie Kalunga-ngombe, ua ngi dila ndenge ami Maka?" O muene, Kalunga-ngombe, uixi: "Eme ngêniami mu dia ngó; êne ku ngi bekel'ami. Poji, ngu ku bana izúa iuana; kia katanu ndé uàtakane ndenge é ku 'Alunga."

Uia ku 'Alunga; o Kalunga-ngombe u mu tambulula; axikama. Kitangana, kuiza mutu; Kalunga-ngombe u mu ibula: "Inii ia ku di?" Uixi: "Ku kanga ngakexile mu mona jimbongo; iene, i a ngi louela." Kufua dingi mutu, u mu ibula, uixi: "Inii ia ku di?" Uixi: "Ulumba[623] ua ngi di, uönganala mala andalele kusokana."

Uixi: "Uamono, Ngunza Kilundu kia Ngunza, kî eme ami ngêne mu dia mutu; ifuxi ia Ndongo[624] iêne ku ngi bekel'ami. Kala kiki, ndaié ku Milunga (?)[625] uàtakane ndenge é Maka." Uia-ku; u di menekena ni ndenge ê. U mu ambela o kuia, kuma: "Eie, ngëza ku 'u takana, pala kui' etu ku kanga." Eme Maka uixi: "Ngiiami dingi, mukonda ku 'Alunga kuabeta o kota; i ngamona kuku, ku kanga kaxi eme ngi i mona?"

Ngunza Kilundu kia Ngunza ukuata mu njila ia kuia. O Kalunga-ngombe u mu bana o jimbutu ja fadinia, mas' a kindele, mas' a mbala, kazemba,[626] uangela, kinzonji,[627] kabulu, kajú, makunde a hasa,[627] fejá, kingululu,[626] diniungu, diniangua,[627] melá, maxixila,[626] kingombo makeka,[626] mapudipudi,[626] dikoko, mulalanza, mudimá, pala kuàkuna ku kanga. Anga u mu ambela: "Mu nake diëzúa, eme ngiia ku 'u menekena bu bata dié."

L.

NGUNZA KILUNDU KIA NGUNZA.

Ngunza Kilundu kia Ngunza[620] was with his younger (brother) Maka. He went to Loanda; when he arrived at Loanda, a dream warned him, saying: "Thy younger, Maka, is dead."

He arrives at home, asks his mother, saying: "The death that killed Maka, what (was it)?" She says: "Ngana Kalunga-ngombe, he killed him." He says: "Then, Ngana Kalunga-ngombe, I will fight with him."

He went to Luango[621] and ordered a trap of iron with its musuanu;[622] he put that in middle of dikikengele.[622] He lurks in the thicket with his gun.

After a while, he hears in the trap, there is (one) calling, saying: "I am dying, dying." He takes the gun and wants to fire. (The other) says: "Do not shoot me; come to free me." Says: "That I free thee, who art thou?" Says: "I am Kalunga-ngombe." "Thou art Kalunga-ngombe who killed my younger Maka?" He, Kalunga-ngombe, says: "I am not ever killing wantonly; people are brought to me. Well, I give thee four days; on the fifth, go and fetch thy younger in Kalunga (Hades)."

He goes to Kalunga; Kalunga-ngombe receives him; they sit down. A while, there comes a person; Kalunga-ngombe asks him: "What (was it that) killed thee?" Says: "On earth I was owning riches; because of them they bewitched me." There dying again a person, he asks her, saying: "What has killed thee?" Says: "Vanity[623] has killed me, to beguile men who wanted to marry."

Ngana Kalunga-ngombe says: "Thou seest, Ngunza Kilundu kia Ngunza, not I am ever killing mankind; the hosts of Ndongo[624] they are brought to me. Therefore, go to Milunga[625] and fetch thy younger, Maka." He goes there, exchanges greetings with his younger. He mentions him the going, saying: "Thou, I have come to fetch thee, for us to go on earth." Then Maka says: "I won't go again, because in Kalunga it surpasses in excellence; what I have here, on earth perchance shall I have it?"

Ngunza Kilundu kia Ngunza takes the path of going. Kalunga-ngombe gives him seeds of manioc, maize, Kaffir corn, kazemba,[626] uangela, kinzonji-bean, kabulu, cashew, makunde-beans,[627] beans, kingululu,[628] squash, pumpkin, melon, mashishila,[626] okra, makeka,[626] mapudipudi,[626] cocoa-palm, orange-tree, lemons, for to plant on earth. And he tells him: "In eight (of) days, I will go to visit thee at thy home."

Ki aia, usanga Ngunza ualenge ê bu bata, uaia ku tunda; anga u mu kaiela. Utubuila ba mutu a Ludi dia Suku; u mu ibula. Mutu a Ludi dia Suku[628] uixi: "O Ngunza Kilundu kia Ngunza uabita o kizúa ki tuakuna o masa, kiki tuala ku a[629] dia." Ubitakana; uia bu bata dia mutu a Ludi dia Suku diamukuâ. Bene b'asanga Ngunza Kilundu kia Ngunza; uixi: "Eie, Ngunza Kilundu kia Ngunza, ngondo ku 'u jiba." Ngunza uixi: "K'uten'ami ku ngi jiba, mukonda ngöteami kituxi. Eie uêne mu ila: 'êne ku ngi bekel'ami, ngidiami mutu.' Aba, pala ku ngi kela ku tunda ku ngëz'ami, mu konda dianii?" O muene, Kalunga-ngombe, ukatula o diselembe diê pala ku mu ta-diu. O Ngunza Kilundu kia Ngunza uabiluka kituta.

Iabekesa o Ngunza Kilundu kia Ngunza kubiluka kituta.

When he goes, he finds Ngunza has fled from home, has gone to the east; and he follows him. He appears at man Ludi dia Suku's; he inquires of him. Man Ludi dia Suku,[628] says: "Ngunza Kilundu kia Ngunza passed (here) on the day that we planted the corn, (which) now we are eating." He passed on; went to the house of man Ludi dia Suku, another. There he finds Ngunza Kilundu kia Ngunza, says: "Thou, Ngunza Kilundu kia Ngunza, I am going to kill thee." Ngunza says: "Thou canst not kill me, because I did no crime against thee. Thou ever sayest: 'People are brought to me, I don't kill any one.' Well now, to pursue me to the east where I have come, for which reason?" He, Kalunga-ngombe, takes off his hatchet for to cast it (at) him. But Ngunza Kilundu kia Ngunza turned a Kituta spirit.

(That is) what caused Ngunza Kilundu kia Ngunza to become a Kituta spirit.

NOTES.

NO. I. VERSION A.

INFORMANT. This story comes from João Borges Cezar, an educated mulatto holding a responsible office on the large sugar-cane plantation and distillery of Bom-Jesus on the Kuanza River, southeast of Loanda. The informant handed me the story in his own writing, and I perused it with him so as to ascertain the reading and meaning of certain words.

DIALECT. The informant speaks the pure Loanda dialect; but he is also acquainted with many inland forms of speech. His work brings him daily into contact with Kisama people and the plantation servants, who are gathered from all parts of the Loanda interior.

COMPARATIVE. A folk-lorist will easily recognize in this story a well-nigh universal theme of folk tales. A female rival, by a criminal trick, substitutes herself for a girl who is going to be joined to her lover. Finally, however, the crime is discovered; the victims are restored to each other, and the criminal woman is put to death.

In Portuguese folk-lore we find the same fundamental outline in the story "As tres cidras do amor," ably treated by Theophilo Braga in his "Contos tradicionaes do Povo portuguez," vol. ii. p. 197. In Basile's "Pentamerone" it is found in the story of Zoza, who corresponds to our Fenda Maria. That the story is of foreign origin is proved by the fact that, as far as ascertained, it is current only among the half-civilized natives of, or from, Loanda. The names of the dramatis personæ alone would prove nothing; for the natives of Angola and Kongo have for more than three centuries been using Portuguese proper names. Excepting the outline and some episodes, everything about the story, the characters, the scenery, and the scenes, is purely Angolan; and no native has the least suspicion that this story contains any foreign element.

As to locating its foreign source, it is not easy to decide whether Portugal or Italy is to be preferred. The Portuguese have been in Angola for about four hundred years, and the first thought is to ascribe its importation to them.

The possibility of an Italian origin is suggested by the presence, in Loanda, of a small Italian colony whose history we may be excused for chronicling here. In the beginning of this century, after Napoleon's fall, a number of Italian soldiers belonging to his army were deported to Portugal, and thence came to Loanda, where they enlisted in the colonial Portuguese troops. After serving their term, those who survived started into private business, and, owing to their proverbial economy and perseverance, most of them did well. All took native women to wives, and they left a generation of mulattoes, in some of whom the fire of the old Napoleonic soldiers is not quite extinct. So my friend, General Geraldo Victor, now so famous in native song, is the son of one of those Italians and prides himself in his indirect connection with Napoleon's history. Most, if not all, the Italian colonists were natives of Naples and Calabria.

For centuries, too, Italian Capuchins have worked in Angola as missionaries,

and Italian coral dealers have been making, and still make, thousands of dollars by hawking their merchandise through the native villages.

It is interesting to note the difference between our two versions of the story.

In number one the heroine is the only daughter of her mother, whose name she bears; in number two, she is the youngest of three sisters, and the mother is not mentioned. According to number one, a passer-by informs Fenda Maria of Milanda's existence and captivity, without seeing her. According to number two, she gets the news from a passing shepherd with whom she speaks face to face. In number one the instructions for the liberation of Milanda are given by God; in number two they are given by the shepherd, etc.

Some parts of this story also appear in number three. Comparing the elements of the present tale with those of foreign folk-lore, we notice the following: —

The speaking mirror, or a mirror revealing secrets, occurs in Portuguese and other tales, and is to this day to be seen for money in European country fairs, where many educated lovers consult it with as much credulity as the African consults his doctors.

In divination, the diviner sometimes looks steadily into a mirror, until, according to popular belief, the face of the culprit appears instead of his own. All the fetish-images of the Kongo nation wear, incrustated on the stomach, a piece of looking-glass, which answers the same purpose.

The initial episode of the mother's jealousy is also that of "Os sapatinhos encantados," p. 84, of "Contos Populares Portuguezes," by F. Adolpho Coelho, and of "A mulher e a filha bonita," by Sylvio Romero; though the fundamental theme of these two stories is not that of Fenda Maria but that of Gubernatis' "La crudel matrigna."

The magic box (kalubungu) or calabash, or sack, or egg, or other object, which on being opened lets out sometimes all sorts of riches, at other times all sorts of pests, seems to be familiar to the folk-lore of all races.

In Africa, we have traced it in the folk-lore of the Ama-zulu, Ova-herero, Malunda, in the Sudan, and up the coast to Sierra Leone. Compare the kalubungu in other Angolan stories of this volume; and in Henrique Carvalho's "Lingua da Lunda," pp. 276 and 277, the calabashes, out of which issue once riches and people, another time wild beings that destroy whatever they meet.

The old woman who pounds with one side of the body is not distinctly described as being only one half of a person cut lengthwise; but she strongly reminds one of the half-men who often appear in folk-lore. See in the story of Sudika-mbambi, the woman whose upper half only appears, and the half-men in Dr. Callaway's "Nursery Tales," p. 199.

The guarding lion, out of whose jaws the key of the palace must be taken, and the series of rooms with their prisoners and other wonderful contents, occur in the folk-tales of so many nations that it seems useless to indicate definite places. The "palace" is not African; but a deep den with many recesses, or a row of rooms or single-story houses, might be.

The scene where Fele Milanda surprises Fenda Maria in her secret practices and then marries her, reminds one of the Zulu story on p. 308 of Callaway's "Nursery Tales," where a girl conjures up various things by means of a brass rod; she is watched and caught by the chief (whom an old woman assists) and finally becomes his wife.

Our story contains also fragments of purely Angolan tales; and the journey of Fele Milanda to Europe is evidently an Angolan addition.

1. *Eme ngateletele.* Every *mu-soso*, or fictitious tale, is supposed to be introduced by this word. The infinitive of the verb is *ku-ta*. The reduplication indicates repetition of the act. The meaning is the same as that of the habitual

ngene mu ta, or, *ngeniota*, i. e., I am wont to tell, am in the habit of telling, I often tell. Thus, too, from *ku-ba*, to give, *ngabelebele*, I often gave, or give. See Ki-mbundu Grammar, pp. 99, 100. It is generally used with monosyllabic verbs, and consists simply of the reduplication of preterit II., or of the radical, as the case may be. Concerning the idiom, "to put a story" for "to tell a story," and other idiomatic uses of *ku-ta*, see Grammar, p. 117.

2. *Fenda*. An old title, equivalent to "Lady," and given only to women of noble family. It is not known at Malange; nor is it used in the modern Loanda dialect; but the adults remember its meaning. *Ngana* is the word now in use for "Master, Mr., Mistress, Mrs., Miss, Sir, Madam, Lord, or Lady." *Ngana* and *Fenda* not being synonymous, their joint use is admissible. *Fumu* was formerly used in Loanda to express Lord or Lady; thus *fumu ami* equalled my Lord, my Lady. It was used with or without the name of the person, and was applicable to either sex; while *Fenda* was exclusively feminine. *Fumu* is still used by the Ba-kongo or Axi-kongo, the Ma-hungu, the Ma-holo, and the Mbamba tribe, as title of a chief or elder. *Mu-adi*, pl. *adi* or *a-muadi*, is the word now generally used by the A-mbundu for designating any superior of either sex. *Fetu* (with the name) is the contrary of *mu-adi*, and signifies plebeian, mean, contemptible fellow. It is an insult.

3. *Uauaba*, from *ku-uaba*, signifies both beautiful and good. When physical beauty and moral beauty are to be distinguished, they say *ua-uaba o polo*, literally, "is beautiful (as to) the face;" *ua-uaba ku muxima*, literally, "is beautiful at heart."

4. The idiom *uauaba k'a mu uabelâ*, to indicate superlative, unsurpassed beauty, is not used in Malange. Thus also for unusually fine dressing, *uakembe k'a mu kembelâ*.

5. *Uakexidi ê*, the same as *uakexile ê*, see Grammar, p. 104. It is what I call the emphatic conjugation; but the German word "gemüthlich" gives a much better idea of the function of this form than the word emphatic. The verbal act or state must be thought as affecting the subject, who, therefore, has a conscious feeling of it. This conjugation might also be called the "subjective" or "sentimental" conjugation.

6. *Inga*, the same as *anga*, interchangeably used in Loanda for "or" and "and," or "then." See Grammar, p. 115. In the interior its equivalent is *ba*, or *ha*.

7. The idiom, "if this be the ninth, the other is the tenth," by which Loanda people indicate superlative excellence, is not known at Malange.

8. *Putu*, the native abbreviation of Portugal, which was for nearly two centuries the only European country known to the Angolans. As the Portuguese were the first whites with whom the Angolans came in contact, and as the natives take at first all whites to be kinsmen, the name *Putu* was extended to all "white man's land," and the word *mukua-Putu*, i. e., "Putu-man," is often used for any white man, irrespective of nationality. Thus my native lad from Malange called America *Putu ia I-ngeleji*, i. e., the Putu of the English. In Angola, when a white man is found not to be a Portuguese, he is called a *Ki-ngeleji*, pl. *I-ngeleji*, from the Portuguese "Inglez." Thus Dr. Pogge, Lieut. Wissmann, Dr. Büchner, and the other German explorers of the Angolan Hinterland were called *I-ngeleji*, and the same appellation attaches to the Belgians of the Kongo State, with whom the Angolans have intercourse at Luluaburg, on the upper Kassai River. The Dutch are also known to some as a separate nation and called *Landeji*, from the Portuguese "Olandez." As soon as the Portuguese are to be distinguished from the other white nationalities they are called *Ji-pultukeji*, sing. *Pultukeji*, from "Portuguez." The compound sound *lt* being contrary to Ki-mbundu euphony, the form

Putukeji will soon supersede the former. An American is called *Melekanu*, pl. *A-melekanu*, or *Ji-melekanu*; also *Mukua-Méleka*, pl. *Akua-Méleka*.

9. The denial refers to the last question, *ngatiiba?* The word *mbá* gives greater force to the negation. *Uakèbula*, or *uakobula*, is a habitual verb-form of Loanda; it is not used in Malange.

10. *U-jukula* = *u-jikula*; compare *ku-jutuna* = *ku-jituna*; old K-imbundu *kiuma* = modern *ki-ma*, etc.

11. *M'o'nzo*, literally, "in the house;" signifying "room," because this is inside, and part of, the house.

12. *Mu ene* equals "in which habitually is or was, are or were;" to be distinguished from *muene* meaning "he, she, it," or "self" or "indeed." See Grammar, pp. 107, 109.

13. *Kana* equals emphatic "no." Here it means "I won't have that! this shall not be!"

14. *Ku-lombuela* is a difficult word. In some places it means to neglect; in other places, on the contrary, to be concerned, interested in (something).

15. *Ku bat' oko* equals *ku dibat' oko*, see Grammar, p. 88.

16. *Maseka*, word used in colonial, or Creole, Portuguese; probably a contraction of "ama secca," i. e., dry nurse.

17. *Njanena*, from the Portuguese "janella."

18. *Ku-bitixila*, from *ku-bita*, a compound causative and relative verb. See Grammar, pp. 95 and 96.

19. *Mon' a ngana*, used as one word, pl. *an' a ji-ngana*, applies only to children of educated whites or mulattoes.

20. *Vondadi*, from the Portuguese "vontade."

21. *Palaia*, from Portuguese "praia," meaning beach. The place meant here is the fish-market of Loanda, situated at the foot of the hill on which stands the Fort São Miguel. Next to it is the quadrilateral building in which the corn-market is held. The whole lower city is sometimes called *Palaia*.

22. *Di-zungu* signifies a hole, to see, or pass, through; *di-kungu* means a hole with no other exit than the entrance.

23. *Ki-palelu*, from the Portuguese "parede."

24. The *-à-* of *ku-à-sumba* indicates change of place; hence also distance. *Kà* has the same function. In this work the locative *à* is distinguished by the grave accent. See Grammar, pp. 46 and 47.

25. When they eat sugar-cane, the natives hold one end of the cane in the left hand, and peel the other end with a knife held by the right hand. Then they sharply hit the peeled portion so as to sever it, all but a few fibres, from the main cane. This loose piece is then bitten off. When the cane is short, or the left hand is near the peeled end, there is danger of hitting a finger instead of the cane.

26. *Uexile*, abbreviation of *uakexile*, irregular preterit II. of *ku-kala*.

27. *Fele Milanda*, the same as the Portuguese "Felix Miranda."

28. *Tandu* (*ki*), is the Portuguese "*tanto*."

29. *Ma-diabu*, from Portuguese "diabo," that is, devil. See note 69.

30. *Ikandu*, probably from the Portuguese "encanto," i. e., charm, spell. See in Capello and Ivens' "De Benguella ás terras de Yacca," Lisbon, 1881, vol. i. p. 109, the word *mo-ikanzu* as designating the quarters of the vassals in a Kioko king's town. *Ikanzu* has also the latter meaning in the interior of Benguella Velha.

31. *Kalubungu* is a magic box, which plays an important rôle in many Angolan legends. A glance at the references given in the index under *kalubungu* will give a pretty adequate idea of the functions of this box. The etymology of the word

is uncertain. *Mbungu*, or *lu-mbungu* when a single one is meant, is the Ki-mbundu for the bamboo-tree and any piece of it. The snuff-boxes are called *ji-mbungu*, sing. *mbungu*, irrespective of the material, because most of them are made of a bamboo cane of some kind or other.

32. Kola nuts are so nourishing and toning up that the natives take an extra supply of them whenever they have heavy marches or any fatiguing work before them. In the Loanda district, the natives eat kola nuts and native ginger together, especially in the early morning. Most of the kola nuts and ginger which is sold in the Loanda market comes from the Cazengo mountains. The kola nuts and ginger have an interesting symbolic meaning. In Loanda, when a man wants to court a girl or woman, he sends her a message. If she accedes to his wishes, she sends him a kola nut and a piece of ginger carefully wrapped up in a handkerchief which is folded triangularly in the shape of a heart.

33. *Jinjibidi*, from Portuguese "gengibre."

34. *Ku-kuata makanda mu njila*, a Loanda idiom for walking fast and steadily, as on a long journey. In Malange the idiom is used for following in the footsteps of another, but only in the literal sense; *uala mu ngi kuata makand' ami* equals "he is following me."

35. *Kuà* signifies "to where is or was (this or that);" *ku* would be only "to."

36. *Mai' ê* or *maiê* is a Loanda idiom, which agrees by its pronominal suffix with the subject. Thus *eme . . . mai' ami; eie . . . mai' é; muene . . . mai' ê; etu . . . mai' etu; enu . . . mai' enu; ene . . . mai' á.* Its meaning corresponds to the English "on and on." Sometimes it also means "to continue." In Malange the emphatic conjugation is used in its place.

37. *Kitanga*, a loathsome syphilitic disease. Beginning with the sexual parts, small and purulent tumors break out all over the body, face and hands not excepted, and often leave hideous sores. Native doctors say they can cure it by washing the sores with a decoction of certain leaves and by applying the ground root-bark of certain trees on the sores.

38. *Ku-kulala*, from Portuguese "curar." It means less to cure, to heal, than to treat, to nurse, to give or take medicine.

39. *Funji* is the staff of life of the *A-mbundu*. It is made by stirring manioc flour into boiling water. It is very sticky, not unlike tapioca, and is always eaten with a gravy, or broth, made with fish or scraps of meat.

40. *Manongonongo*. Compare this with *ji-nongonongo*, i. e., riddles (Loanda dialect), and *ma-nongo*, sing. *di-nongo*, which on the Kuanza River signifies a jesting or sarcastic saying, while in Malange it means an insult. The verb is *ku-nongena*, on the Kuanza equal to "to mock, jest;" in Malange equal to "to insult."

41. Future III. See Grammar p. 47.

42. *Iama iama kiá*, an idiom of both Loanda and the interior, indicating plenty, crowd, swarm. It consists of the repetition of the noun, of which a great number is intended to be predicated, followed by *kiá*.

43. *Iêdi*, from *ku-ila*, to do, to say, to think. See Grammar, p. 108.

44. *Kololo*, from Portuguese "corridor," meaning the hall or passageway at the entrance of a house. On either side of the *kololo* there is a bedroom.

45. About the numerals, see Grammar, pp. 19–25.

46. About the cohortative subjunctive, see Grammar, pp. 68–72.

47. *Uabene*, abbreviation of *uabanene*, preterit II. of *ku-bana; uabele* is preterit II. of the abbreviated form *ku-ba* of the same verb.

48. *Kué?* abbreviation of *kuebi?* used at Loanda and inland; also *kié?* for *kiebi?;* in Loanda *né?* for *nanii?*

49. *Miland' á?* Accentuated *á* at the end of an interrogative sentence is, with

the rising intonation, the only audible or visible sign of interrogation; for the construction of an interrogative is identical with that of a positive sentence.

50. *Poji*, from Portuguese "pois."

51. *Ngongo* means either world, land, country, or hardship, misfortune, misery. *Mutu uenda o ngongo* may be taken either as "one who walks the world over," or "one who stands hardships."

52. *Ngömono*, contraction of *nga ku mono.*

53. *Ku di banga*, of events "to happen, to turn out (like this)."

54. It seems difficult to conceive how tobacco can be a drink. But in Kimbundu instead of saying "to smoke tobacco" one says "to drink tobacco." Smoke is classified with the liquids. Moreover, tobacco-smoking is held by the *A-mbundu* to be a stimulant for any physical exertion.

55. That is, which is surrounded by birds, or, which birds are surrounding.

56. *Ku* is here a kind of indefinite pronoun, suffixed to the verb.

57. *Sabalalu*, from Portuguese "sobrado," i. e., upper floor, story. *Sabalalu* is used for a house that has more than one floor, and for any grand building, tower, palace.

58. *Di-kanga* is any piece of bare ground. Hence *di-kanga dia 'nzo*, or *dia bata*, for the space around the house, especially in front, that is kept clean of grass. Hence, also, *di-kanga dia milonga*, or *kanga dia kubatuila*, for the place where the judges meet in court. *Dikanga* also signifies space between two objects, and distance. In this sense, it is used adverbially and corresponds then to our "far." *Bu kanga* is "in the cleared space around the house;" figuratively it is used to signify "outside" in general.

59. Literally, "her heart does not accept, i. e., refuses." The contrary: *muxima ua mu xikana* means "he, or she, feels capable of doing the work before him, or her."

60. *Ji-mosa*, from the Portuguese "moça," meaning girl, lassie; applied especially to young mulatto women.

61. *Ku 'itadi*, for *ku kitadi.* The *k-* of the prefixes *ka-* and *ki-* is often dropped, for euphony's sake, after any one of the locatives *mu*, *bu*, *ku*, e. g., *ku 'Alunga* for *ku Kalunga*, *mu 'Alunga* for *mu Kalunga.*

62. *Namu*; in the interior they say *nâ.*

63. *Uëzalesela*, from *ku-izala*, to get filled; causative and relative combined. See Grammar, pp. 90–97.

64. *Di-sanga* is a large porous water-jug of a plain pattern without handle; *mu-dingi* is a small porous jug, used only for drinking-water, often provided with a handle, and made after a more elaborate pattern. See note 67.

65. *Kamasoxi*, from *ma-soxi*, meaning tears; a proper noun formed by prefixing *Ka-*. See Grammar, p. 127. It is customary in Angola for the master to give his new slave a new name.

66. *Ku-zend-alala*, medial verb, from *ku-zend-eleka*, meaning to incline. There is a parallel medial form *ku-zend-ama*, from *ku-zend-eka.*

67. *Di-tangi* differs from the *di-sanga* only by its larger size. See note 64.

68. *Kamadía*, diminutive of Madía. *Ka-* before a proper name is generally belittling, scornful, and most of the slaves' names are prefixed with it. Thus, *Ka-nzuá* means John (the slave); *nga Nzuá* means John (the free). In this case, simply by calling her mistress Ka-madía, Kamasoxi stigmatizes her as a slave.

69. *Diabu* = devil; borrowed from the Portuguese. It does not mean our Satan, of whom the educated natives alone have some idea, but any bad spirit of the white man's mythology, and figuratively any wicked person. It is the most common insult, and is a favorite expression of native slaveholders in rebuking their slaves. The origin of the expression is to be found in the blasphemous,

but ever recurring, Portuguese phrase, "*O diabo te carregue!*" meaning "May the devil carry you off!" or, "Go to the devil!" This accounts for the answer a native generally gives, when addressed that way: *Diabu dibita bu-lu*, i. e., "the devil passes overhead." This expression, again, refers to the flying stars, which the Loanda natives call *ma-diabu*, singular *diabu*.

69. *Mbanielu*, from Portuguese "banheira," meaning "bath-tub."

70. Preterit III., because the buying is thought of as having been done long ago, Not pret. II., because there is no reference to an event contemporaneous with the act of buying. *Ua mu sumbu*, pret. I., would imply that the buying had just taken place. See Grammar, p. 44. In the following *nga mu sumbile ku Putu*, the pret. II. is correct, because the thought is, "I bought her when I was in Europe."

71. *Jiê*, the same as *jê; jiami = jami; jietu = jetu*, etc. Both spellings are admissible. The pronunciation is practically the same, as the *-i-* between *j* and a vowel is not heard in fluent speech.

72. *En' oso muene*, the same as *ene oso*, i. e., they all; *muene* intensifies the idea which it qualifies. Here it means "they all, without exception."

73. *Loko*, from Portuguese "logo;" *telasu*, from Port. "terraço;" *lelasá*, from Port. "relação."

74. *An' a mi-xaxiniu*, sing. *mon' a mu-xaxiniu;* in Malange, *mon' a musasiniu*. These dolls are made of rags, etc., by little A-mbundu girls, and used in playing, just as dolls are by our girls in civilization. In the far interior, where rags are not common, the dolls are made of corncobs, corn-silk, and such like, and called *an' a masa*, sing. *mon' a disa*, i. e., corn-baby. Native little girls are very fond of imitating their mothers in all their maternal functions. They will tie their dolls on the back like babies, put on appropriate fruits to simulate the mother's breasts, and even go apart into the grass with would-be midwives to perform all rites that accompany childbirth in their respective tribes.

75. The objects here mentioned are evidently fictitious and supposed to have magic powers.

76. *Fesa*, from Portuguese "festa," equal to French "fête," rejoicings. This concise way of expressing a whole sentence simply by a series of infinitives, all pronounced with great emphasis, produces quite a rhetorical effect.

77. *O ua ngi bene*, the third person of a verb used substantively. This is done quite frequently.

78. *Mundele*. Strictly speaking *mundele*, from *ku-zela*, meaning "to be white, or light-colored," should be used only for white persons. But, as a term of respect, it has been extended by the natives to light mulattoes, and even to pure blacks, provided they dress in European style. In the interior *mundele* is interpreted in Portuguese by "um preto de sapatos," i. e., "a negro wearing, or owning, shoes." Thus, most of the Mbaka people (Ambaquistas) style themselves, and are called by the surrounding tribes, *mi-ndele*, i. e., "white men." *Mundele*, as now used, applies, therefore, to white people and civilized natives. When a white man is to be distinguished from the negroes as a race, he is called *njungu*, pl. *ji-njungu*. This word is the same as the *m-zungu* of the East Coast. In the present case, Fenda Maria must not be understood to be a white woman, but a mulatto.

79. *Ku ö valela*. The vowel *ö* stands for *a ku*, meaning "they thee."

80. *Usenga*. In Loanda *ku-senga* means to buy in a shop or market; in Malange, on the contrary, it signifies to sell. *Ku-senga*, with another intonation, also means "to dismiss a wife."

81. *Papolo*, from Portuguese "vapor," i. e., steam, steamer.

82. *Ku-lembalala*, from Portuguese "lembrar." The Ki-mbundu word for remembering is *ku-tukumuka*.

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83. *Kabitangu*, from Portuguese "capitão;" *naviiu*, or *navitu*, from Portuguese "navio."

84. *Padi* is the same as the Portuguese "par;" *bixa*, Portuguese "bicha;" *ulu*, Port. "ouro;" *ma-diamande*, Port. "diamante;" *volota*, Port. "volta;" *nela*, Port. "anel."

85. *Sandu*, from Portuguese "santo," i. e., saint. Combining the Catholic custom of calling a child after the saint on whose day it is born with the native custom of naming a child after the *di-hamba* or *di-bamba* (spirit) to whose influence the birth is ascribed, and of considering the children born under the same spirit as related in that spirit, the A-mbundu call a namesake a *sandu;* and two namesakes, when they meet, are morally bound to treat each other as brothers or cousins. Examples of this name-brotherhood will occur in several parts of these stories. Another word for namesake is *xalá*, in colonial Portuguese "xará." This seems to be of Brazilian origin.

86. *Ku-batesa.* In Malange, this signifies to accompany a child or infirm adult to where he is going, and assist him in walking.

87. *Xila.* This *xila* is not used in Malange, nor is *kaxi*, its Malange synonym, used in Loanda. The usual meaning is not "lest," but "may be, perhaps."

88. *Naiu.* See Grammar, p. 86.

89. This *se* or *ka* in the interior, is not the conditional *se* or *ka*, nor "whether," but serves to introduce a direct or indirect quotation. It corresponds, therefore, to *kuma* or *-ixi*, and to our colon with quotation marks.

90. *Ku mu xekesa.* Its first meaning is "to cause him or her to lie down;" but it is also used by some for "to sleep with him or her" (in the same hut or bed).

91. This sentence shows how Ki-mbundu is susceptible of complicated periods, without obscurity.

92. This *kiá*, with the pret. I., indicates immediate, almost simultaneous action. Cf. in Zulu, Callaway's "Nursery Tales," p. 50, foot-note.

93. *Iofetale*, past participle of *ku-fetala*, which is simply the Portuguese "enfeitar," i. e., to adorn. For participle, see Grammar, p. 84.

94. *Ku-kemba* signifies "to dress in best attire, to adorn, to bedeck."

95. *Ku-funda*, that is, to plead. The relative *ku-fundila* is to plead before (court), or because of, concerning, etc.

96. *M' oso* for *mu oso.*

97. When an Angolan has suffered wrong, he goes and lodges a complaint before a judge of his choice, or before the chief of the tribe (as repeatedly described in these stories), or he resorts to the spirits, and calls on them for redress, often also for the punishment of the culprit. For this purpose, he goes to some one who is known as being possessed of this or that spirit, and lays the case before him, or rather, through him before the spirit he represents. Then the spirit is asked to either restore the stolen object, or force the debtor to pay, or to visit the murderer or ill-treater with death or sickness, and so forth. The spirit's medium listens gravely to the adjuration, but says nothing in reply. Sometimes the adjuration is, as in the present case, simply a kind of affidavit, either to prove one's innocence, when accused, or to prove one's right to complain. The medium receives a reward only in case the object in view is attained. Such a medium is called *kimbanda kia dihamba*, as distinguished from the *kimbanda kia kusaka*, or physician who cures diseases. The act of bringing some evil on a real or imaginary offender through the medium of a spirit is called *ku-loua.* This *ku-loua* in self-defence is lawful, but the secret use of spirits for killing or hurting others, which is called *ku-loua pulu* (bewitching), constitutes the greatest crime a man can be guilty of, and is invariably punished with death. The witch or wizard is called *muloji.* See note 135.

98. *Kaxaxi.* In the interior the form *kaïi* is preferred; as the stories in the Mbaka dialect show.

99. *Musula;* also called *muanji* in the interior.

100. *Ku di mosalela*, relative of *ku di mosala*, which comes from the Portuguese "almoçar," to breakfast. The form *ku-lumosala* was the first to evolve; but, as the Ki-mbundu radical is never more than dissyllabic, and *-lumosa* would be trisyllabic, the popular ear preferred to change *lu* into *di* (cf. *ku-ludika* = *ku-didika*), and to consider the verb as reflexive. The final *-ala* (*ku di mos-ala*) would then be taken as a derivative suffix.

101. *Kalakatalá*, from Portuguese "alcatrão."

102. *Kualutu*, from Portuguese "quarto;" in Ki-mbundu *m'o'nzo.* In previous instances *kudlutu* was written with the tonic accent on the antepenult, but the accent on the penult is also admissible.

103. *Kana.* The answer "no," in reply to the question "where?" sounds strange to a European, but not so to the African, who at once understands that the question implied the accusation "you have kept the key."

104. *Uëdi pí!* from *ku-ila pí!* that is, to say or act *pí!* that is, to be silent, speechless. *Pí!* is our "hush!"

105. *Ku-telekala*, from Portuguese "entregar."

106. *Elelenu!* literally, "laugh ye!" used as an interjection for "they laugh." This *elelenu* corresponds almost to hurrah! The imperative is used here to indicate the surprise of the spectators, the outburst of sympathy, and the story-teller's own concurrence with the feelings he is relating.

107. *Ku-jikata*, the same as *ku-jikota* or *ku-jokota*, i. e., to be charred, to be burnt (of food).

108. *U di xisa-ku.* This detail is purely African. It reappears at the end of Nga Nzuá and his slave Kanzuá, which is still unpublished. Anointing one's self with the charcoal of burnt flesh or bone, either human or animal, is a general custom among Africans. It is supposed to act as a preservative against the enemy, or ill-disposed spirit; here, possibly, against the vengeance of the victim's *nzumbi*, or "ghost." Callaway repeatedly mentions such use of animal or human charcoal in his work on Zulu folk-lore.

109. *Ku-kasala*, from Portuguese "casar," is used only of the Christian, monogamous, marriage. To marry in native fashion is *ku-sokana* (Loanda dialect) or *ku-sakana* (inland dialect).

110. *Adia nguingi, aseiala musolo* is a Ki-mbundu saying which signifies "living in plenty and free from care," hence "living in happiness." *Nguingi*, in Portuguese "bagre," is the *Clarias Anguillaris*, which, in some places of the Kuanza River, grows to an extraordinary size. They are caught by means of fishing baskets (*mi-xúa*), hooks, or spears. Cut open, sun-dried, and inserted in a split stick, they are offered for sale in every native market and constitute the most popular condiment with *funji* (cassava-mush).

111. *Ngateletele*, etc., is the customary formula with which a fictitious tale closes. The expression "whether good or bad" means "it is your business to judge whether my story was nice or not. As for me, I have done my part, and whatever your judgment may be, it is all right." The diminutive form *ka-musoso*, which is applied to even the longest tale, is an instance of the conscious self-depreciation, which seems to constitute the essence of politeness, and which is more common among Africans than among uncivilized Aryans, excepting perhaps the Slavs.

NO. I. VERSION B.

INFORMANT AND DIALECT. This version was dictated by Adelina da Camara, an educated native lady of light complexion, and the life-companion of the editor of a native paper, himself a mulatto. She speaks the purest Loanda Ki-mbundu that I have heard, pronouncing every syllable so distinctly that I hardly ever had to ask her to repeat a word, while this would continually be the case with men. In Angola, as in most times and places, the higher-class women give the standard for pronunciation and idiomatic expression. Loanda women have a way of "singing" Ki-mbundu, which makes it quite as musical as the best modulated Italian of a Toscanese or Pisan "contadina."

To the informant's honor be it said that, unlike so many others, she is not ashamed of her native tongue, lore, and color.

Her father, Innocencio Mattoso da Camara, though white, is a native of Loanda, has held many high government offices, and is connected with an influential Portuguese family.

112. *Uexile.* See note 26. Compare the genitive in *umoxi, ua ndenge*, one, the younger, with *Fenda Madia, dia mona*, Fenda Maria, the daughter.

113. *Mubidi*, shepherd, herdsman; verbal noun from *ku-bila*, to herd cattle. The name of *mu-bidi*, pl. *a-bidi*, is also given to the Loango people, *akua-Luangu*, scattered between Kongo and Kuanza as wandering blacksmiths, and recently much talked of in connection with the "Dembos," situated between the Nzenza (Bengo) and Ndanji (Dande) rivers. Since the war of 1872 these Dembos (six native chiefs) have been independent: *a di tuma* (they manage themselves), as the natives say. On the fertile plain between Kangenie (Canguenhe) and the mountain called Maravilha, they have allowed a large party of these *A-bidi* or *akua-Luangu* to settle as guests. But, like the Hebrews in Egypt, the *A-bidi* have multiplied so fast, that quite recently they conceived the plan of dictating to their hosts. With a view to this, they sent delegates to the governor-general at Loanda requesting him to reinstate Portuguese authorities, as in the time before the war. To this the governor acquiesced, and a new chefe was sent in 1890, with a small force, to reoccupy the concelho of the Dembos, lost in 1872. What the result will be, is not sure; but a renewal of hostilities with the Dembos is much feared by a portion of the Loandenses. It is not impossible that a Loango man is meant by the *mu-bidi* of our story.

114. *Nganga* is here synonymous with *mu-loji*, "wizard, witch." The Roman Catholic priests and missionaries are also called *ji-nganga*, with or without the qualification *ja Nzambi*. The meaning of *nganga ia Nzambi* is therefore "wizard of God."

115. *Udidile;* the subjunctive consequent on a preceding imperative indicates a mild imperative.

116. *Munume* and *mulume* are equally correct.

117. *A di ambata;* this means "they walk arm in arm," in European fashion.

118. *Ku-biluka* and *ku-kituka* are synonymous for "being transformed."

119. *Ku di tuma* corresponds exactly to the Portuguese "governar-se."

120. "When I come," i. e., back to where we are. In Ki-mbundu coming refers to the place occupied at the time by the one who speaks.

121. *Ji-ngondo*, literally "coppers," i. e., copper ornaments.

122. *Nguami*, a most singular contraction of *ngongo ami* (my misery) used as a verb to signify refusal. See my Grammar, pp. 105 and 158; also the full form in Bentley's Kongo Dictionary, p. 374.

123. *Mu-nzenza* is a slave recently bought, and therefore not yet initiated in

the ways of his civilized or semi-civilized master. *Mu-nzenza*, with a slightly different intonation, is also used in Loanda to indicate lack of water in a well, e. g., *Mu Manianga muala munzenza.*

124. *Ngu*, instead of *ngi*, is preferred when followed by the infixed pronoun *mu* or *ku*. This is a case of progressive vowel attraction. See Grammar, p. 151.

125. *K'ẽmueniê* contracted from *k'a i muene-ê*, according to euphonic rule *a* + *i* = *e*. *Ku-mona* is frequently used for *ku-sanga*, to find, and for the result of finding, viz., getting and possessing.

126. *Bu polo ia* or *mu polo ia* is "in the presence of;" *ku polo* is "in front, ahead;" *mu polo* is "in the face, on the forehead;" but *bu polo* alone (without *ia*) is used for the region of the pudenda, and must be avoided.

127. *Sauidi*, from Portuguese "saude."

128. *Ka-nzo*, diminutive of *i-nzo*. See Grammar, p. 8. The initial vowel of *inzo* does not coalesce in *ẽ* with the *-a* preceding it, because it is an ancient article, hence no integral part of the word. Cf. *o'nzo.*

129. *Ng' ö muenene*, contraction of *nga ku muenene. Muenene* is Preterit II. of the relative verb *ku-muena*, from *ku-mona*, to see, which in this case means "to experience." See Grammar, p. 91.

130. The clause in brackets was added at my suggestion, so as to make the connection clearer to the foreign mind. For the natives both the full and the elliptic forms are correct and intelligible.

131. *Ngi batujudienu*, the same as *ngi batujule enu* (see Grammar, p. 75). *Ku-batujula* is the frequentative verb of *ku-batula.* It means, not only the action of cutting frequently, repeatedly, but also the result, "cutting into small pieces." See Grammar, p. 99.

132. *Pangajala*, from *ku-pangajala*, iterative or frequentative form of *ku-pangala*, which is an adaptation of the colonial Portuguese "pancar," "dar pancadas." On p. 99 of the Grammar the iteratives *-ajala*, *-ajana* of verbs ending in *-ala*, *-ana* were not given because they do not occur frequently.

133. *Mösuku*, the same as *ma-usuku*, pl. of *u-suku.* According to euphonic rule *a* + *u* = *ö*.

134. *Ku di bangesa* (*kala*) means "to feign," literally "to cause one's self to be or act like."

135. *So salavande!* is an oath. It is evidently of Portuguese origin, as is shown by the form of the word and by the fact that the expression is not used inland; but it is not easy to determine the Portuguese original. *Salavande* may be a corruption of "salvante," which is an antiquated synonym of "salvando," "salvo," i. e., except, or of "Salvador." What *so* means is still more obscure; is it the Portuguese "só" only, or the Creole contraction *so* of "Senhor," i. e., Lord? The most popular oath among all A-mbundu is *Xinge pai etu ia mungua*, i. e., "Let my godfather be insulted!" See note 97.

136. *Ngàkale eme!* means "But for me!" The full form is *ki ngàkale eme!* The whole sentence is elliptic, the suppressed words being equal to "the issue, or the result, would have been quite different." Sometimes the form *kiàkale eme!* is used.

137. *Ku-zubidisa*, a combined relative and causative of *ku-zuba.* See Grammar, pp. 91 and 96.

138. *Ka-tutu*, diminutive of *ki-tutu*, which signifies any cracked vessel, as gourd, jug, pot, box, etc. It should not be confounded with *ki-menga* which is not the cracked whole, but the uncracked fragment of an earthen vessel, whether pot or jug! The *ki-menga* is generally used as a frying pan. *Ki-menga*, therefore, is a potsherd, and *ki-tutu* a cracked vessel, or any broken, worn-out article.

139. *Uadia 'nii? uanua 'nii?* What's the use of eating and drinking? i. e., of living?

140. ***Mu***, relative pronoun of ***ma-kutu*** in the objective (accusative) case. See Grammar, p. 95.

141. ***Ki-zomba*** is the dancing-place, and also the dancing party. It is not the act or the way of dancing; this is called ***u-kininu***. ***Ki-zomba kia Ngola***, or ***kia Kisama***, or ***kia Lubolo*** signifies, therefore, the dancing-place or the dancing company (also called ***di-bandela***, i. e., flag) of the Ngola, Kisama, or Lubolo people. ***Ukininu ua Ngola***, or ***Kisama***, or ***Lubolo*** signifies the peculiar dance of the Ngola, Kisama, or Lubolo tribes.

142. ***Bama*** means any definite place on earth; ***kuma***, any place in the open air; ***muma***, any place within an inclosed space. See Grammar, p. 66 and 87.

143. ***Ujitu*** is either honor, respect, politeness, or the token of it, namely, a present, an invitation, and the like. It also means "fear to do wrong" and "virtue."

144. The Portuguese in Angola take only two meals, one called "almoço" (breakfast), the other "jantar" (dinner). The first is taken between 9.30 and 11 A. M., the latter between 6 and 7.30 P. M. Hence, in the present case, Vidiji Milanda goes out at about 8 P. M.

145. ***Kiabeta***. The verb is impersonal. The unexpressed subject is ***kima***, thing, or ***kiki***, this thing. The prefixes ***ku***, ***bu***, and ***mu*** also form impersonal verbs, as they are sometimes called in European and other languages. In Ki-mbundu it is simply an elliptic conjugation, the general subjects ***mutu***, ***kima***, ***kuma***, ***bama***, ***muma***, being sufficiently indicated by the context and the concord.

146. ***Seia***, from Portuguese "selha."

147. ***Ku-longa***, pronounced as any foreigner, except a Frenchman, would, means, to teach. ***Ku-lônga***, with less stress on the penult and a slower enunciation of the first and last syllables, means "to load." It is used of loading a gun, a canoe, a carrying basket, packing a box, etc. ***Ku di longa***, to teach one's self, is used for "learning, studying;" ***ku di lônga***, to load one's self, for embarking or seating one's self in any inclosure, as a carriage, a boat, etc.

148. ***Muhatu ua Nzambi*** does not mean that the woman is divine either in beauty or goodness, no more than ***muxi ua Nzambi*** means a divine tree. It is simply a sentimental way of expressing one's self; implying, as a rule, that the person, plant, or thing thus qualified is considered as dependent solely on God, being unassisted, uncultivated, or abandoned by men. Ki-mbundu phrases remind one constantly that "man's extremity is God's opportunity."

149. ***Mu palaia***, in Loanda, is used for "in the lower part of the city," or "down-town;" while ***ku palaia*** or ***bu palaia*** is specifically "on, to, or by, the shore, or beach, or fish-market." See note 21.

150. ***N' umoxi*** seems incorrect as referring to ***di-sanga***, but it is preferred to the regular ***ni dimoxi;*** probably for euphony's sake.

151. ***Buexile; bu kanga*** is understood as subject. See note 145.

152. It is not quite clear whether Fenda Maria simply calls the things by their names, or gives them the order to act what their names imply. A slight difference in intonation, or punctuation, gives it one meaning or the other.

153. That all kindled themselves is not to be taken literally. When the lamp was lit, all were seen acting in the light.

154. The informant dictated here "takes a goat from the pen to throw at all things flaming." I confess that I cannot understand what this goat has to do with the story.

155. ***Selende***. Though all natives I have asked failed to recognize the Portuguese origin of the word, I am positive that it is simply the word "accidente;" and the idiom ***uabana selende*** corresponds to the Portuguese "deu-lhe um accidente."

NO. II.

INFORMANT. His name was "Piolho," which is the Portuguese equivalent for louse. This nickname he owed to the filth and abjection to which his foible for rum had reduced him. He was working as a rope-maker at Bom-Jesus, on the Kuanza River, his native place. In the war against Humbe, back of Mossamedes, where he served as a Portuguese soldier, he had been crippled for life. He was the first man whom I could by small remuneration induce to dictate a few folk tales. In all his abjection, he was as punctilious as the proverbial Spanish beggar. Several times he punished me by interrupting the dictation in the most interesting part of a story, because a question, a tone in the voice, or an innocent word had offended his susceptibility. So the present story was left incomplete by him, and the last portion had to be obtained by letter from America. A former pupil of my Loanda school, who was then employed at Bom-Jesus, wrote it down for me. His name is Domingos de Lemos.

DIALECT. It is that of the lower Kuanza about Bom-Jesus, which but slightly differs from that of Loanda. The informant seems to have some peculiar expressions of his own, or which, at least, are not in general use.

COMPARATIVE. This story is originally that of the "Cenerentola," the universality of which has been traced up by Gubernatis in his "Florilegio delle novelline popolari," p. 5, and by Henry Chasle Coste. In the folk-lore of Portugal, Madeira, and Brazil it is current under various names and in various versions. The version nearest related to ours is the Brazilian on p. 52 of "Contos populares do Brazil," by Sylvio Romero. But, as in the case of No. I (Fenda Maria), the fundamental idea of exotic origin, in this story, has been so perfectly covered with Angola foliage and blossoms, that science alone can detect the imported elements, and no native would believe that this *mu-soso* is not entirely Angolan. The mention of Kimalauezu kia Tumb' a Ndala, the great central figure around whom almost all native folk-lore clusters, and whose daughter the heroine is said to be, as also the episode of the Ma-kishi, connect this story with those in which either Kimalauezu or the Ma-kishi play an important rôle. By the marriage with the child of the governor it is also related to No. III.

156. *Kinoueza kia Tumb' a Ndala.* In Loanda he is generally called *Kimalauezu* or *Kimalezu kia Tumb' a Ndala*, while in the Mbaka, and other inland dialects his name is pronounced *Kimanaueze kia Tumb' a Ndala.* He is a purely mythic figure, but may have once been a historic personage. Much of what the natives say of him corresponds with what the Ama-zulu tell of their U-nkulunkulu, but no reverence attaches to his name.

157. *Maxila.* This is a kind of palanquin with either side open or screened by curtains. It is used by the whites and well-to-do natives in the Portuguese towns of West Africa. For long marches through the bush, it is replaced by the "tipoia," which is a hammock hanging from a strong bamboo pole, to which a dais or canopy is fixed so as to protect from sun and rain. The fact that Nzuá uses a maxila shows that his residence was in the neighborhood of Loanda, in what is now called in colonial Portuguese "os Muceques." See note 162.

158. *Paxiiu* is the Portuguese "passeio," a tour, a walk, or ride, for pleasure, to a moderately distant place.

159. *Nzuá* is the native pronunciation of the Portuguese "João," i. e., John, and *Nzuana* that of "Joana," i. e., Joan, Jane.

160. *Nguvulu* comes from the Portuguese "governador," but applies only to the governor-general at Loanda. *Ngola*, in native parlance, represents the ancient native kingdom of Ngola (in Portuguese "Angola") whose boundaries

pretty exactly correspond to those of the present District of Loanda. The original, and still independent, tribe of Ngola has withdrawn to the river Hamba, one of the affluents of the Kuangu, where the ancient court of Ngola Kiluanji kia Samba is still kept with undiminished pride, but with greatly reduced power. *Nguvulu muà Ngola*, Governor in Angola, is used along with *nguvulu ia Ngola*, governor of Angola. The *nguvulu* is the representative, in Africa, of *Muene-Putu*, the king of Portugal.

161. *Ku lu dia mundu* is the same as *ku di-lu dia mundu*, that is, on, above, over the world. It is also pronounced *k'o lo dia mundu*, in which case the prefix *di* of *di-lu* is replaced by the article *o*, and the following *u* of the monosyllable *lu* becomes also *o* by progressive vocalic attraction; thus: *K' o lo dia mundu.*

162. *Mu-seke*, correctly used, signifies "a sandy place" and is derived from the same radical (*ku-seka*) as *ki-sek-ele*, sand. In the Loanda dialect, however, the word has come to mean "a field," with the plural *mi-seke* for "fields." *Ku mu-seke* signifies "to, or at, one field;" *ku miseke*, to the fields; thus *ku miseke ia Kamama*, to the fields of Kamama. *Mu museke*, or *mu miseke* is "within a field or fields." In Loanda-Portuguese "muceque" is now used for "country-house, summer-house, villa," and "os muceques" is the name given to the inhabited country around the city of Loanda, where the well-to-do whites and natives have their country-houses.

163. *La* will be found only in the stories told by "Piolho." He uses it exactly like *ba* or *ha* of the Mbaka dialect. It is probably an abbreviation of *kala*. See note 174. In English it is to be translated by "if, whether, or."

164. *Kulemba*. Concerning marriage ceremonies, see the story of the Four Uouas, and that of the Daughter of Sun and Moon.

165. *K'ĕlê*, the same as *k'ailê*, from *ku-ila*, to say or do.

166. *Nguamami* for *nguamiami* is again one of the peculiarities of Piolho's diction. As to the governor's refusing the present, it is becoming to the white man, who makes all the metal money, the cloth money, and the bead money, to be generous, especially on such an occasion; for, as the saying goes, "*mundele ufumenena kubana, k'afumenena kuzela; diiaki dia sanji uê diazela*," i. e., "the white man owes his fame to his liberality, not to his whiteness; for the egg of the hen, too, is white."

167. *Akiki* or *o kiki* is composed of the old euphonic article *o* or *a* and the demonstrative pronoun, first degree, of class III., singular, which is often used for "now" and "but." *Kitangana* is probably understood, *kitangana kiki*, this moment.

168. *Ku-xanga* (*ji-huinii*) comprises (1) going to the bush, (2) cutting the wood and binding it into a bundle, (3) carrying it home. As the cutting is done with a poor native hatchet, or an iron trade-machete, the task is rather laborious.

169. *Ngamela*, from Portuguese "gamella." It is a vessel made of the same wood and shape as a canoe, only smaller and sometimes shallow. It is used for washing clothes, for feeding pigs, for carrying fish (in Loanda), for holding all sorts of things. Very small imitations of canoes are also used, with other things, as medicinal charms (*u-mbanda*) consecrated to the spirit *Ngiji* (River) for the purpose of *ku-vuala*, i. e., breeding; but only in the case of barren, or not sufficiently prolific, women. Men use natural medicines which are sold by the native doctors (*i-mbanda*). The native word for all these small canoes, used as vessels, is *ulungu* or *uatu*, the same as for the real canoe. See p. 68.

170. *Tabu* or *di-tabu* is a place on the edge of a river or lagoon, where the reeds, which obstruct the banks of all rivers and lakes unless these are pressed in between bare rocks, have been cleared away, so as to allow the canoes to land, and the women to bail out water and do their washing. As the tall grass of the

banks is generally infested by crocodiles, these cleared spaces are the only relatively safe places for approaching the water's edge; for there the crocodile is likely to be detected before he can strike. The colonial Portuguese call such places "portos," i. e., ports, havens. I translate *tabu* by landing-place, or simply by landing.

171. *Mulemba.* This tree is the *Ficus psilopoga* of Welwitsch. It is a favorite tree for shade, and thrives in the driest and sandiest soil. It is much like the banyan-tree of India.

172. *Aiuê!* This is the interjection of pain, sorrow, mourning; like the German "ach!" It is never a threat as "woe to!" but merely a complaint. It is really composed of *ai* and *uê* or *ué;* the latter being the vocative, the *ai* an interjection for sharp, thrusting, physical pain, or unexpected offence.

173. *Tuna' ami*, "since me." This is an unusual construction, but very appropriate and graphic. In emotion and sobbing, it is natural to leave different clauses of a proposition incomplete, and to announce them in another order than when cold reason dictates.

174. *Kala* signifies usually "like, as." "Piolho" gives it sometimes the meaning of "but, however, yet." See note 163. The meaning of the unfinished clause is: Since I was born, I never did any washing, but now they send me to wash.

175. *Ngan' ami* instead of the regular *ngana iami.* (See note 166.) In Loanda the only form used, besides the regular one, is *ngan' iami*, which is applicable to any master or mistress. In Malange and Mbaka *ngan' ami* is used exclusively by a slave-wife in addressing or mentioning her husband, and signifies therefore "my husband and lord."

176. *A-kama.* Inland, where the language is purer, *mu-kama* is used only for a slave-wife of a polygamist (*hongo*). A free wife is called *ki-hunji* or *mu-kaji.* Among the free wives of a polygamist there is a further distinction between the wife who married first and those who followed her. The first has authority over the others, and is called *kota dia hongo* (the great (wife) of the polygamist), the others are called *ji-ndenge ja hongo* (the smaller, inferior (wives) of the polygamist). The head-wife alone has a right to the title of *mukua-dibata* (master or mistress of the house), which she shares with her husband; and the head-wife of a chief alone is called *na mvuale* (queen). A *mu-kama* is never called *mu-kaji* by either husband or other people; he says *mukam' ami*, the others say *mukam' a nganji* (the *mukama* of So-and-So). Nor does the *mukama* call her man *mulume ami* or *munume etu;* this is the privilege of the *ki-hunji.* She calls him *ngan' ami* or *ngana iami*, if he has only one *mukama*, or *ngana ietu* if he has several.

In the coast-towns, *mu-kama* is now used, almost indiscriminately, for any servant girl above ten years who has been bought, or "redeemed," as people say since slave-dealing has ceased to be publicly honorable. This free use of *mukama* is silently witnessing against the moral (?) behavior of civilized masters, white or colored, in the "centres of civilization."

177. *Maiê.* The term expresses vigorous or hearty continuation of an action described in the preceding verb. Thus, *kola maiê!* shout on, and loud! *Sungenu mai-enu!* pull on, and hard! In the present case, Fenda Maria means to say this: I never washed the clothes (the slave girls always washed), let them continue to wash! See note 36.

178. *Lelo*, instead of *lelu.* Final *-o* for final *-u* is often heard in the interior, where, in some places, the use of one or the other is merely a matter of taste.

179. *U-ngana*, from *ngana* (see Grammar, p. 123), signifies in the first place "the quality, dignity, and office of being a *ngana*, i. e., a free person, one having

authority." Keeping this first meaning in view, the word *u-ngana* is also used for chiefship, honor, glory, grandeur, majesty, splendor, for mastership, freedom, liberty (*ufolo*), for kingdom, reign, government, and body politic.

180. *Umbanda ndenge.* *U-mbanda* is derived from *ki-mbanda*, by prefix *u-*, as *u-ngana* is from *ngana*. *Umbanda* is: (1) The faculty, science, art, office, business (*a*) of healing by means of natural medicines (remedies) or supernatural medicines (charms); (*b*) of divining the unknown by consulting the shades of the deceased, or the genii, demons, who are spirits neither human nor divine; (*c*) of inducing these human and non-human spirits to influence men and nature for human weal or woe. (2) The forces at work in healing, divining, and in the influence of spirits. (3) The objects (charms) which are supposed to establish and determine the connection between the spirits and the physical world. When used to designate these objects, the word *umbanda* admits of a plural form, *ma-umbanda*. Natural remedies for healing sickness, however, are not called *ma-umbanda*, but *mi-longo*.

As to the meaning of the saying *umbanda ndenge*, in our text, it is somewhat obscure. There is a proverb, *masunga kota, umbanda ndenge;* literally, wits are superior (greater, stronger), medicines (charms) are inferior (smaller, weaker). The meaning is: natural and acquired ability will protect and exalt a man much more than charms or superstition. In other words, a man endowed with wisdom, but deprived of charms (amulets), is better off than a stupid man with any amount of charms. The relation of *umbanda ndenge*, in our text, to the words preceding it, may be made intelligible by the following paraphrase: Thou art engaged in a struggle with contrary influences (*umbanda*); but thou shalt conquer one day (according to the saying), *umbanda* is surpassed by *masunga*. By stretching the saying a little — and African sayings are very elastic — it can also be made to mean that a just cause will finally triumph over ill-will, and innocence or virtue come out victorious over its enemies.

181. What a comforting power there is in being "loused" no one can imagine, who has not seen the blissful expression on the face of the Loanda girl, when, her head sweetly resting on another's lap, she is being relieved of her troublesome customers. It is a token of friendship to catch another's lice; and not an atom of shame attaches to those concerned. As the operator is pretty sure to be himself invaded by the tiny host, he or she often does the work gratuitously, with the understanding that the kindness will be returned (reciprocity). Among others than friends, it is customary to give a compensation. In Loanda, the average charge is from one and one half to three cents, according to the amount of trouble and risk incurred. One day, on dismissing my school at Loanda (to which only paying pupils were admitted), I noticed some trouble between two scholars and inquired after the reason. With a whining voice a little fellow replied: "So-and-So refuses to catch my lice." He considered that a great breach of school-fellowship. At Malange, a big fat worm, called *katotola-jina* (the lice-crusher), and which builds a most interesting nest, is used by the natives as louse-catcher. Placed on the wool of the head, it introduces its tiny head and strong claws into the tangled hair, ferrets out, and devours the unwelcome guests. When it has done its work, it is, without thanks, cast back into the bush.

182. *Lopa* is the Portuguese "roupa."

183. To tell a lie in self-defence, to cheat within certain limits, and to steal trifles in favor of a friend, are not condemned by the native standard of morality; but, when found out or caught in the act, the author of such an act may feel ashamed of his lack of shrewdness.

184. *Papaii.* When used absolutely, "father" and "mother" are rendered by *papaii* and *mamanii;* but as soon as the word is qualified by a possessive pro-

noun the forms *pai* and *manii* are the only ones to be used, e. g., *pai etu, manii enu.*

185. *Kuxi;* about *kuxi* see Grammar, pp. 30 and 31.

186. It is off with a fish, that is, it is carried off by a fish.

187. This *é* is a vocative *é*, which is freely used where we, in writing, put a point of exclamation. It is also often added to a word, and drawn out to considerable length, when the person speaking is hesitating about what to say next.

188. *Katé ku bata.* Before *katé* and the destination, the verb *kuenda*, to walk, or to go, is often left out, and must be supplied in the translation.

189. *Ku-kuata mu kibetu*, literally, to catch in flogging, is synonymous with *ku-bana kibetu*, to give a flogging.

190. *Kobidi* is the Portuguese "cobre."

191. *Sela* is the Portuguese "cera," i. e., bee's wax. There is no other word for the trade-wax. But the wax of the honey-comb is called *i-sela*, or *i-xila*, the singular of which (*ki-sela* and *ki-xila*) signifies a single cell of the honey-comb. To get the honey out of the comb, is called *ku-kama o uiki mu ixila.*

192. Teeth of elephant, i. e., tusks of ivory.

193. *Di-konge.* This is the genuine Ki-mbundu word for India-rubber, both as a plant and as an article of trade; but the U-mbangala (Kasanji) word *ndundu* is gradually superseding it, at least in the interior. The Ngola and Holo tribes call it *di-hoke;* the Ma-hungu call it *mu-konge;* some Mbaka people and the Mbondo tribe call it *ka-nana.* The Ma-songo, like the I-mbangala, call it *ndundu;* and the Ma-kioko pronounce this with a different intonation, giving the last syllable a higher tone.

194. *Tata* (father) is often used without any definite meaning, as a euphonious pleonasm.

195. *Ji-maxu* is the Portuguese "machos."

196. *Ma-soladi*, sing. *di-soladi*, from Portuguese "soldado."

197. *Mujika* is the Portuguese "musica," and means, in these stories, a military band.

198. On taking leave, it is customary for the one who goes to say *xal' é!* that is, remain, or stay! (with or without *kiambote*, i. e., well), and for the one who stays, to say: *Bixil' é* (with or without *kiambote*, well), that is, arrive (safely at your destination).

199. Compare this account of the Ma-kishi (singular Di-kishi, or Kishi) with those given in the Ma-kishi stories, Nos. V., VI., VII., and others. The description of the Ma-kishi given by "Piolho" and other A-mbundu informants, agrees in all main points with that of the cannibals of the Zulu folk-lore in Dr. Callaway's "Nursery Tales," vol. i. pp. 28, 29, 33, 43 (many-headed monster), 145, 146, 157, esp. 158. Like "Piolho," in the explanations asked of him, the Zulus describe the cannibals as wearing long tangled hair, which falls over their faces. This long hair, and the many heads of some Ma-kishi, are the only points in which the Ma-kishi of the A-mbundu disagree with their descriptions of the A-tua, or Ba-tua, the famous pygmies of brown complexion, who are found in the great forests of all Africa east of the Niger, and who seem to be the aborigines whom the immigrant Bantu (including all the African Blacks or Negroes) had to fight and drive back before they could establish peaceful communities. But, though I have not heard of any pygmy tribe wearing long, tangled hair, or having the faculty of growing another head as soon as one is cut off, it does not shake my present belief that our Ma-kishi, the cannibals of the Zulus (*Ma-zimu*) and those of the Be-chuana (*Ma-rimo*) are the aboriginal pygmy tribes. Not so much as they are now, but as they appeared to the first Bantu settlers, and as they were by these incorporated into the semi-historic and semi-mythologic folk-lore of their race.

The hydra-like heads of the Ma-kishi are an excellent symbol of the system of guerilla warfare common to all the Ba-tua (see Callaway's "Nursery Tales," p. 354). It is strange that Callaway did not notice the similarity of his cannibals with his Aba-twa, so graphically described at pp. 353 and 354. His informants there declare that the Aba-twa kill those who say they did not notice them from afar, because they consider that an insulting reflection on their undersized stature. This is identical with the account of the Ba-tua given me by natives from different parts of Angola. (Concerning the Ba-tua in the forests of the Kuangu River, see the notes to my Vocabulary of U-iaka, which will be published with a number of other vocabularies in the Bulletin of the American Geographical Society, 1894.)

200. *Tenda! uatendela 'nii?* could not be explained by any native I questioned on the subject. The expression is only used in connection with divining. The translation I venture to give is sufficiently warranted by similar questions and answers in the divinations of the A-mbundu.

201. About the "sandu," or "xalá," i. e., namesake, see note 85.

202. *Kuaki*, from *ku-kia*, to dawn; *ku-ma* is the subject of *ku-aki*.

203. *Kêsuatu*, contraction of the genitive *ka izuatu*.

204. *Kia-lumingu*. The full form is *kizúa kia lumingu*, i. e., the day of *lumingu*. This *lumingu* is the Ki-mbundu pronounciation of the Portuguese "Domingo," which, again, is the Portuguese pronounciation of the Latin "Dominicus," i. e., the Lord. Therefore *kia-lumingu* means, in its Latin origin, the day of the Lord. It is used for Sunday. The days of the week, in Ki-mbundu, are, Sunday, *kia-lumingu;* Monday, *kia-xikunda*, from Portuguese "segunda (feira)," i. e., second (holy day); Tuesday, *kia-telesa*, from "terça;" Wednesday, *kia-kualata*, from "quarta;" Thursday, *kia-kinda*, from "quinta;" Friday, *kia-sexta*, from "sexta;" Saturday, *kia-sabalu*, from "sabbado." In literary Ki-mbundu these exotic names will probably be superseded by the native names: *Kia-Ngana, Kiaiadi, Kiatatu, Kiauana, Kiatanu, Kiasamanu, Kiasambuadi.*

205. *Ngeleja*, from Portuguese "igreja." Compare *ki-ngeleji*, from "inglez."

206. *Katalaiu*, in Portuguese "Catraio." This name is particularly used as a proper name for male slaves. *Katalaiu* is generally a trusted domestic slave, not a plantation hand. Here, Katalaiu is evidently a faithful old slave of Nzuá and Maria's father; and he still respects in Maria his old master's daughter.

207. *Ngan' a ndenge*. This form is used in Loanda together with *ngan' ia ndenge* and *ngana ia ndenge*. In Malange, the latter, the full form, is the only one used.

208. *I abindamena ngenji*. This expression denotes the exceeding beauty or goodness of the thing or things to which it refers. *Ngenji*, from *ku-enda*, to walk, is a traveller. But, as Africans always travel for trade, it is also used for trader, merchant. The traders, of course, desire beautiful articles to trade with; and, being in the business, they are the best judges of the quality of goods.

209. *Kaluaji*, from Portuguese "carruagem."

210. *Misa*, the Portuguese "missa." The blind and the cripples are regular attendants at church in Loanda, because the "Misericordia" benevolent fund has alms distributed to them by the priest on each Sunday.

211. *Iá*. Who these *iá* are is explained in the following words, *ni mujika iê;* they are the men composing her band.

212. *Embamba*, i. e., *o imbamba*. The Kisama people and some Quanza and Loanda people use this form, *ê-* instead of *o i-*.

213. On the remarkable law of preference or precedence which determines the use of the negative suffixed pronouns, when combined with infixed pronouns, see Grammar, pp. 78 and 79.

214. *Makutu mé!* This expression is not only not insulting, but it may be

complimentary as expressing surprise, when it is known the person addressing one intended to cause surprise. It corresponds then to our "you don't say so!" or "is it possible?" Intonation unmistakably shows in each case whether *makutu mé* expresses contradiction, doubt, or astonishment.

215. This *se* is not *sé* "without," nor *se* "if," nor *se* "saying," but an old negative particle. In Loanda they would say, *ukala kota kana eie.* The three negative particles of Ki-mbundu are: *ne*, *se*, and *k'*; the two first have almost disappeared in the modern Loanda and Mbaka dialects.

216. *Kuaki* marks the beginning of day, *ku-nanga* the spending of the day, *ku-zeka* the end of day, and the spending of the night.

217. *Ngonge* is both the instrument used in a proclamation and the proclamation, order, or command itself. In the native towns, the herald shouts the proclamation in the principal thoroughfares. Sometimes he first calls the people's attention by striking a native bell, or by sounding a bull's horn. This horn, I was told, is also called *ngonge* by the Kisama people; at Malange the name of the horn is *kipanana.* At Loanda it is called *mbinga* or *mbungu.* But *ngonge*, no doubt, signifies primarily a bell, and is synonymous with *ngunga.* A bell is still used for proclamations, and called *ngonge*, by the tribes north of the Bengo and Dande rivers, i. e., among the Dembos (*ji-ndembu*). The *ngonge* is made of iron, and consists of a double bell in the shape of U, each leg of the U representing one bell. There are no clappers in these bells. They are rung, or rather played, by striking with a piece of iron on either cup alternately. This native African bell has been noticed in many parts of the Continent, and is described in the works of several great African travellers.

218. *Saku* is the Portuguese "sacco," i. e., sack. The sum represented by a *saku* is thirty Portuguese, or nearly thirty-three American, dollars. It is called *saku*, because thirty dollars in Angolan copper money make up a man-load, and this is the sum usually put up in a sack when cash remittances are made to the interior. The two "sacks" promised by the Governor represent, therefore, about sixty-five dollars of American money, and their local value is best illustrated by the fact, that even now (1891) two young slaves could be bought with the money, at Loanda, while in the interior it would bring three or more adult slaves. Slavery is abolished, by law in all Portuguese dominions; but the natives, even in Loanda, buy, sell, and own slaves without regard for the white man's law. The same is the case in some English and other colonies.

219. *Kadifele*, from Portuguese "alferes."

220. Thus far "Piolho's" dictation of the story. The remainder, which is rather disconnected, was sent me to America by my former Loanda pupil, Domingos de Lemos, who was then employed at Bom-Jesus.

221. *Azalma!* is the Portuguese "ás armas!"

222. *Tuma ku k' ijta* is an idiom for "know thou well," or "mind."

223. *Ngi bange favolo* is, in pure Ki-mbundu, *ngi bange kiadi.*

224. *Kaleia* is the Portuguese "cadeia," i. e., chain or prison. In Ki-mbundu *ku-ta mu lubambu* is to put in chains (native jail); *ku-ta mu 'aleia* is to put in (Portuguese) jail.

225. *Ku-nganala*, from Portuguese "enganar." In pure Ki-mbundu, to deceive, is translated by *ku-fumba*, when synonymous with cheating, and by *ku-ta makutu*, when no money or property is involved.

226. *Ku-folokala*, from Portuguese "enforcar." In Ki-mbundu, hanging is *ku-nienga.*

227. This saying is not very proper. Nga Nzuá must be very bitter to apply it to his wife. The meaning of the saying is, "we, the women, must be paid for, before we marry, because our bodies are a merchandise which, owing to the

demand, we can sell at any time." With a few honorable exceptions, the mulatto girls of a poor mother are taught from tender childhood that their support, and that of their relatives, will depend on their making a profitable trade of their bodies with white men.

228. There seems to be a short blank between this and the following.

229. *A lumazé*, or *lumazé*, from Portuguese "armazem."

230. *Kikusu* is a fresh-water fish which is much relished, notwithstanding its countless bones.

NO. III.

INFORMANT. Most of the stories in the present collection were, like this, dictated by a native of Malange, whose full Portuguese name is Jeremias Alvares da Costa, while his current name is Jelemía dia Sabatelu, that is, Jeremiah, son of the shoemaker. His father was a shoemaker from Mbaka (Ambaca) who had settled at the court of Bangu, the head-chief of the scattered Mbamba tribe, and married a daughter of the chief's elder sister. By this marriage the sons of the shoemaker belong to the royal family of the Mbamba tribe and are eligible to the chiefship. They are both Mbamba and Mbaka, but first of all Mbamba. The informant learnt his father's trade, and has become his successor as shoemaker at Bangu's village. In the natural course of events, he may also inherit the chiefship and become a Bangu himself, for the present presumptive heir is his uncle and he comes next to his uncle.

In 1890 he came with me to America, and most of his stories were dictated at Vineland, N. J. A life-size model of him is to be seen in the Ethnologic Section of the National Museum, Washington. Since 1891, he is again with his family at Bangu's near Malange (Malanji). Though by no means exempt from human and African frailties, Jeremiah has always been an abstainer from drink and native dances, and in all the time we lived together I have never known him to tell a lie, or steal, or behave unseemly.

DIALECT. The informant is equally familiar with the Mbaka dialect of his father and the Mbamba dialect of his mother. This story is entirely Mbaka, both as to dialect, origin, and dramatis personæ.

COMPARATIVE. The first part of the legend, where Kimanaueze's wife will eat nothing but fish, and thus overtaxes the River's kindness, appears differently told in Story No. IV. of Loanda. The metamorphoses into a variety of animals are of frequent occurrence in all Bantu fiction.

The marriage of Kimanaueze's son with the Governor's daughter seems to be identical with that of Kimalezu's granddaughter with the Governor's son. (Story still unpublished.) In the Bantu languages, where the same word means either son or daughter, a confusion of sexes is quite natural.

In Schlenker's "Temne Traditions" (London, 1861) p. 89, the Temne hero Tamba renders some services to animals who, in return, give him instructions, which later on greatly help him to win the daughter of the King, whose successor he becomes; all very much like Nzuá's experience with the beasts and the Governor.

Passing from Sierra Leone to the extreme southeast corner of Africa, we find, among the Zulus, Ubabuze, who like Nzuá is deprived of men and oxen by wild beasts, but saved by a mouse, on whose skin he is lifted up in the air, and carried to his damsel whom he marries. (Callaway's "Nursery Tales," p. 97.) As to the personification of the river, compare the one reported by Du Chaillu, "Equatorial Africa," New York, 1890, p. 358.

The Portuguese stories "A Torre Babylonia" and "A Torre Madorna," whose

fundamental outline is found in the folk-tales of many other nations, have some resemblance to this number. See "Contos populares," by Ad. Coelho, p. 34, and "Contos nacionas," by the same, p. 50.

231. *Kilundu kia makamba.* This expression, it seems, is not known in Loanda. The informant says it signifies "possessor of many friends," i. e., a popular man. *Ki-lundu* is a non-human spirit, the same as *di-bamba*. *Ku-lunda* is to lay aside and keep in a safe place. See note 620.

232. *Uatunga, uasoma.* Used both at Loanda and in the interior. *Ku-tunga, ku-soma* is an idiom, signifying to build one's house, marry, have children, cattle, and get on. The tense used here is preterit III., indicative of a distant past. The preterit II. is *uatungile, uasomene,* and preterit I. is *uatungu, uasomo.* This tense implies that the action is still fresh, recent.

233. *Na mvuale jê. Na mvuale* is the title of the chief's head-wife, and corresponds, therefore, to our Queen. This use of the plural concord (*iê*) with a singular noun (*mvuale*), as a sign of respect, is remarkable. It is also used with the prime-minister, e. g., *ngolambole jê*, but neither with the chief's title *soba* nor with *di-kota*, head-man. To show somebody respect by this use of the plural is called *ku mu jingisa.*

234. *Mbiji ia menia.* In the interior, the word *mbiji*, in the plural form *jimbiji*, is used to denote meat or vegetables eaten with the staple *funji* (mush). *Mbiji* is one of the general Bantu words for meat; and so *mbiji ia menia*, i. e., the water-meat, was probably the first denomination of fish. In modern Kimbundu, *mbiji* is used almost exclusively for fish.

235. *Katumua*, from *ku-tuma*, to send, to command. The regular passive form of the Bantu, formed by the insertion of *u* before final *a*, which has disappeared as a living form in Ki-mbundu, is still preserved in this word and a few others. Katumua means "messenger."

236. *Uxi.* This is the most common form in the interior for *uixi;* but they never say *axi* for *êxi*, which proves that *-ixi* is the root, even in the dialects of the interior.

237. *Lukala* is the largest affluent of the Kuanza River, which it joins at Massangano (*Masanganu*, confluence, from *ku-sangana*, to meet).

238. *Ku-tamba* is used only for fishing with nets (*ma-uanda*) and with the large fish-baskets, used solely by women, and which are called *i-sakala.* These are like the *mi-zúa*, only larger. With the *mu-zúa* the verb to be used is *ku-kuata* for catching (fish), while *ku-lunga* is used for the setting of the basket-trap. With hooks, the verb for catching is *ku-loua.*

239. *Ngidia-hi?* In Loanda *ngidia-nii?* or *ngidia 'nii?* The absolute form is *inii* in Loanda, *ihi* in the interior.

240. *Kizu' eki*, or *kizu' okio*, or *kizúa kimoxi*, can all be used for "one day" when beginning an episode in a narrative. In the folk-tales of Louisiana negroes, the expression "this day" for "one day" is also met with.

241. *Mbanza* signifies really the house, yard, and adjoining huts belonging to the chief and his wives; that is, his residence, his court. It also means capital, for it is applied to the whole village inhabited by the king. In the Mbaka, as in most inland dialects, *mbanza* is moreover used for the chief himself.

242. *Ubixila*, in Loanda *ubixila.* The natives of the interior pronounce the *x* of Loanda like *tsh*, in words which in the Bantu mother-tongue had a *t.* It only occurs before *-i*, and the change of the ancient *t* to *x* and *x̊* is due to the presence of this *-i. Mu-ti* (tree) becomes *mu-x̊i* in Mbaka, *mu-xi* in Loanda.

243. *Koxi, boxi, moxi*, are contractions of *ku o 'xi, bu o 'xi, mu o 'xi.* Compare *m'o'nzo* equal *mu o'nzo.*

244. *Ha* or *ba* is the word used by the Mbaka, and other inland tribes, for the Loanda word *anga*, or *inga*, meaning, "whether, or, if, and, then."

245. *Kixímbi* is the spirit or genius who is supposed to be lord of a river or lagoon. It may be masculine or feminine. In Loanda, the same genius (*di-hamba*, *di-bamba* or *ki-lundu*) is called *Ki-anda* or *Ki-tuta*. See Nos. IX. and L.

246. *Ku di ijila*, to come spontaneously, unsent, unbidden; from *kuiza*. The form is a combination of the reflexive (*di*) with the relative (*-ijila*) verb.

247. *Imana!* "stand!" is also used for "stop!" *Ku-im-ana* is a medial form of *ku-im-ika*, to erect, hence to stand erect.

248. The first time, the fisherman pulled the net barely out of the water; then he let it drop and ran. The second time, he dragged it on to dry land.

249. *Mundu* is the collective of *mu-tu*. As a collective it has no plural form. It means "crowd, congregation, tribe, nation, mankind, world."

250. Among most tribes, to the farthest interior (Mbamba, Ndongo, Mbondo, Ma-songo, Ma-holo, Ma-hungu, I-mbangala, Tu-pende, Bashi-lange, Akua-lunda), the chief is approached in the manner here described, by a subject as well as by a stranger. That is, the subject or the stranger sits down on the ground, throws himself flat on his back, then bows forward and touches the ground with his chin. The Mbaka tribe (*i-mbadi*) and their offspring are exempt from this custom. The Ma-kioko and Ma-shinji, in addition, pick up dust and rub it on chest and chin.

251. *Kalunga*. This word is used to signify: (1) death; (2) the personification of death in the shape of the king of the nether world, called Kalunga-ngombe, and the world of shades itself; (3) the ocean; (4) an interjection of wonder; (5) a title of respect, given to a chief, and, among the I-mbangala, to every freeman of some importance.

252. *Mi*. This is the objective of the personal pronoun, second person plural, in most dialects of the interior, which use *mu-* for the prefixed subjective. In Loanda *nu* is used for both the prefixed (subjective) and infixed (objective) pronoun.

253. *Kunu;* in Loanda *kuku*.

254. *Mahezu*. What the original meaning of this word is no one has been able to tell me thus far. Its use, however, is plain enough. It stands like our "amen," after a prayer, as the word signifying that the speech has come to a "full stop;" that the speaker or talker has reached the end of what he wanted to say. To this *mahezu* the other party answers *a Nzambi*, that is, "of God." The word *mahezu* is probably imported from a dialect or language of the far interior.

255. *Ngolambole*, composed of *Ngola* (probably old Ki-mbundu for *ngana*, Lord) and *mbole*, i. e., hunt; hence, "Lord of the hunt" (*ngola a mbole*). It is the title of the chief's prime minister, and presumptive successor, if he be of royal blood and closely related to the king. The other royal officer is the *sakala* or *tandala*, that is the secretary, who, in the Kuangu basin, is almost invariably a Mbaka-man. The council of the *ma-kota*, or elders, is the legislative body (parliament) of the tribe, while the king, with his cabinet, is the executive, wielding absolute power as long as he is constitutional enough to keep in favor with the *ma-kota*.

256. In the interior, only the chiefs and civilized Mbaka men are allowed to sit on a European chair. The elders may sit on native stools; the plebeians and slaves sit on mats, or on the bare ground.

257. *M'o'xi*, in Loanda *mu 'xi*. Written in one word, *moxi*, it signifies "under."

258. *Palahi*, or *Pala'hi?* in Loanda *pala'nii?* composed of *pala* (Portuguese "para)" and *inii*, i. e., what? The purely Ki-mbundu equivalent is *mu konda dia 'hi?* in Loanda *mu konda dia 'nii?*

259. *Manii*, with accent on last, long, and nasal syllable, is an interjection signifying "I, or we, don't know."

260. *Iú boxi, iú bulu*, is an idiom signifying "he, or she, is restless."

261. In the interior, when a woman is going to give birth she generally goes out, with female assistants, into the bush, and delivers there, out of sight of the men.

262. *Kitala*, like *kisoko*, is both size, or stature, and age.

263. *A-ba*, or *o-ba*, signifies "take." Compare with *ku-ba*, to give. They also say *ama*.

264. *Monde*, possibly from Portuguese "montar," i. e., to mount, ride.

265. *Ku ema*, often used in the interior for *ku dima*. In U-mbundu, and other dialects, the prefix *di-* is often substituted by the prefix *e-*, or, more correctly, by the old article *e-*.

266. *Bu kota dia muxi*, is "at the foot of a tree," in the same sense as we say "at the foot of a mountain." The *kota* of a tree is the space and the ground around it, as far as its shade extends while the sun is high.

267. *Xitu* is "flesh, meat," used, as in the Bible, to signify all animate beings, but especially animals used for food, and *par excellence* "game." *Ki-ama* is a ferocious animal; *ki-bamba*, a reptile or an insect, a crawling animal.

268. *Mu ngongo* is never used in Loanda as one word; but in the Mbaka dialect it may be spelled and used as *mungongo*, a noun of class II. Only the doubled use of *mu* (*mu mu-ngongo*) is to be avoided.

269. "That made God," an inversion, which, straightened out, means "that God made." The rule No. 8 of the twelve laws of Bantu grammar, formulated by Lepsius, that the subject is always placed before the verb, and the verb before the object, is not to be accepted without reserve.

270. *Mbunda* is really the soft part between the ribs and the hips, called waist. But, by extension, *mbunda* is most frequently used for any bottom: in animals, men, baskets, bottles, and other things. Compare *mbunda*, meat, in the Kuangu dialects. See note 376.

271. *Kàkĕle*, from *ku-ila*, imperative future III.

272. *Teleji!* looks like Portuguese "tres," three, used to introduce a conjuring formula. The meaning of these formulæ is intentionally obscure or unintelligible.

273. *Ngudi* signifies wolf, or hyena, in the U-mbangala dialect.

274. The *njinji* is a wild cat looking like a leopard, but smaller.

275. *Bana mu kanu*, literally, "give the inside of mouth," graphic for "hold out thy open mouth." On spittle, cf. "Journal American Folk-Lore," 1890, pp. 51–59.

276. As the *njinji* and the leopard (*ingo*), so the *mukenge* and the *mbulu* are close relatives.

277. *Hadi*, meaning hardship, in the interior, is, in Loanda, an objectional word for dung.

278. *Kikuanzomba;* this name of the hawk is only used in fiction; it is, we might say, its poetic name.

279. *Kabungu* is any tailless bird. The *Holokoko* looks, indeed, as though his tail had been clipped; and for this reason science has named him *Helotarsus ecaudatus*. He is celebrated for his high flight, which gave rise to this laudatory saying of him, "*uate* (or *uasua*) *mbambe ni diulu* (or *dilu*)," i. e., he set the boundary with the sky, or, he touches the sky. Compare these "poetic" names with the "laudatory" names in South Africa.

280. *Mutu a lubila-suku*. This is the "poetic" name of man. The translation given in the text is a mere guess, suggested by the sound of the words. It may be more correct to write *Lubi la* (*lua*) *suku*. See note 628.

281. *Mon' a mundele*, i. e., "young white man;" also applied to a civilized native.

282. *Muania* is the heat and light of the sun; daylight and noon-heat. In Loanda, the word is pronounced *luania*.

283. *Ma-letá*, sing. *di-letá*, from Portuguese "leitão."

284. *Muhamba* is the long basket in which goods are packed for carrying on head or shoulders.

285. *Uà ngi lambela-u*, would be in Loanda *ua ngi lambela-mu*, or *ua ngi lambela namu*.

286. In the interior, the prefix of the futural present is often used with the final form of the preterit I., or vice versa.

287. *Ku-kuata ku minangu*, an idiom, meaning to pass time doing nothing, at least no manual work.

288. *Tuēle*, contraction of *tua* + *ile*, preterit II., of *ku-ia;* not to be confounded with *tuēdi*, preterit I., from *ku-ila*.

289. *Ku-londekesa* is "to show a thing not seen before;" double causative of *ku-londa*, to see for the first time.

290. To express "entire, whole," the A-mbundu say "of entireness."

291. The infinitive is used instead of the personal form to give more animation to the style.

292. *Ngaielu*, from Portuguese "gaiola."

293. *Dikolombolo didianga*, the first cock (-crow), means about midnight. At an interval of about one hour, or a little more, follow *dikolombolo dia kaiadi*, *dikolombolo dia katatu*, and *dikolombolo dia kauana*. The latter is synonymous with *kuma kuaki*, i. e., dawn, which is regularly about 5.30 A. M. *Dikumbi dia-tundu* is said when the sun is just up.

294. *Muēza*, the same as *uēza*. In the interior the ancient form of the concording prefix for class I., sing. *mu-*, is sometimes used for the usual *u-*.

295. *Ni boxi ni bu-lu*, i. e., from head to foot, with the special meaning "having foot-wear and head-wear."

296. *Ku-takena*, contraction of *ku-takanena* of Loanda, or *ku-takenena* of Mbaka.

297. *Utoka;* in Loanda *utokua*.

298. See Grammar, p. 104.

299. *Ku-kalakela*, contraction of *ku-kalakalela*, relative form of *ku-kalakala*, to work.

NO. IV.

INFORMANT. João Borges Cezar, a nephew of his namesake, the informant of No. I. João had been for one year in my school at Loanda, and on my return to Europe accompanied me to Portugal, England, and Switzerland, where he learnt French; and subsequently to America, where he learnt English and some German.

DIALECT. That of Loanda.

COMPARATIVE. This Loanda story is not unknown in the interior, as is proved by the first part of No. III. See also "Journal American Folk-Lore," 1889, p. 37.

In "Études sur la langue Séchuana," by Eugène Casalis, Paris, 1841, p. 100, there is a Se-suto story of a woman, who insisted on having the liver of a certain animal, until her husband got it for her. When she had eaten it, such an internal fire consumed her, that she went and drank up the whole lagoon of the desert. Elephant, the king of the animals, punished her for the thirst thus inflicted on his people, by having the ostrich tear up her abdomen, from which the water flowed back to its former place.

300. *Ku dima dia kukala*, literally, "back of being," idiom for "long, long ago." In the interior they say *m' uxahulu*.

301. *Ku-sema*, to crave, long for a special kind of food. Not used in Mbaka.

302. *Ku-didika* and *ku-ludika* are synonymous forms in Loanda. In Mbaka the form *ku-idika* alone is used. *Ku-id-ika* may be a causative form of *ku-ila*.

303. *Huta* is food (provisions) for a journey.

304. *Ku-ivua*, generally translated by "to hear," means really "to feel with any of the senses, except sight." So one may *ku-ivua* an odor, a flower, a sound, heat, or cold; but not an object apprehended by sight. Hence Angolans, and many other Bantu, when speaking a European language, often use such expressions as "I heard a bad smell;" "Let me hear it," instead of "Let me taste it;" "Don't you hear the cold, or the heat?"

305. "It is heavy," refers to the net, as the prefix *u-* in *uaneme* shows.

306. *King' anji* for *kinga hanji*. The abbreviated form *anji* is commonly used in Loanda, the full form *hanji* in the interior.

307. *Muku' enu*, thy fellow, companion, friend, stands for "I, who am speaking to you;" *mukua-mona*, owner of a child, parent.

308. *Ualalá! ualalá!* An onomatopoeia for the rustling produced by something passing through the dry grass. To this Loanda word correspond the Mbaka synonyms *uaiá! uaiá!* and *fotofoto!*

309. *Ku-kuvitala*, from Portuguese "convidar."

310. *Mu kanga* is "within, or in the centre of, a cleared space," also "in distance." *Bu kanga* is outside. Here *mu kanga* means "in the yard."

NO. V.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT. Mbaka.

ORIGIN. Though written in pure Mbaka dialect, this epic in prose does not seem to belong to the A-mbundu branch of the Bantu stock. It is current among the Mbamba tribe, which, with the Ma-hungu tribe, forms a connecting link between the A-mbundu and the Ba-kongo. The original seat of the Mbamba tribe is the old Duchy of Mbamba in the Kingdom of Kongo, south of the lower Kongo River. The Mbamba with whom I am personally acquainted live scattered, as welcome strangers, among the A-mbundu of the District of Malange. Their chief settlements are found (1) on the Lombe River, (2) in the vicinity of Malange, (3) on the Kambu River. The head-chief of all the scattered Mbamba is old Bangu, whose residence is rather less than a mile northeast of Malange. (See note about Informant of No. III.) Well do I remember my first visit to Bangu in the beginning of 1887. Then I knew but little Ki-mbundu, yet enough to understand from Bangu's eloquent speech that he was a vassal of the King of Kongo, "the elder brother of the King of Portugal," and that his people had come to this region from Mbamb' a Mbuila. The exodus of the tribe seems to have taken place about a century ago. The emigrants probably moved along the upper course of the Lukala River, then down the Lombe valley. It was from Lombe that the Malange settlement branched off under the predecessor of the present Bangu. (See my vocabulary of Mbamba in Dr. C. G. Büttner's "Zeitschrift für Afrikanische Sprachen," Berlin, 1889, January.)

Since writing the above, I have had the pleasure of meeting in Loanda (in April, 1892) the *ndembu* Mbamb' a Mbuila himself, who had come to Loanda, with his *tandala* and several *ma-kota*, to transact some business and visit the Governor. He and his attendants were highly surprised to see a white man posted on Mbamba matters. They confirmed the linguistic and ethnic identity of the Malange Mbamba with those of Kongo.

COMPARATIVE. The grandfather of the hero being Kimanaueze kia Tumb' a Ndala, and his son Nzuá a trader, the story is thereby connected with others of Kimanaueze's cycle.

It also belongs to the Ma-kishi stories. Kinioka, the serpent, appears also in four manuscript stories of my collection. The description of the spirit world fully agrees with that given in No. XL. The scene in which the hero is swallowed by the fish reminds us of one in the unpublished story of Kabindama and a number of similar swallowings in universal folk-lore.

In "Études sur la langue Séchuana," by E. Casalis, Paris, 1841, p. 97, there is a legend of a hero, Litaolane, who behaves very much like Sudika-Mbambi; only the enemy he conquers is not a Ma-kishi tribe, but a huge monster, Kammapa, who had eaten up the human race. The latter is saved by Litaolane, who after being swallowed too, kills the monster and leads the victims out of their stomach-prison. Casalis suggests, without affirming, that this might be a tradition of the Saviour's contest with Satan, whom he conquers by his very death; but evidently, as in the case of so many supposed traditions of the Deluge, the resemblance is merely accidental.

The life-tree, which thrives, fades, and dies simultaneously with the absent hero's life, is common to the folk-lore of all racial stocks. In the Portuguese folk-tales, it recurs in many places.

It would be easy to find epic heroes whose careers coincide in many points with that of Sudika-Mbambi, but that would throw little light on the question whether this story is originally native, or imported, and whence. The Portuguese and Italian parallels alone are important in this respect. In the "Contos populares do Brazil," p. 69, No. XIX. has all the appearance of another version of our story; it is itself only a version of a Portuguese story which belongs to the cycle of Gargantua (op. cit. p. 215) and may be seen in No. XLVII. of Theoph. Braga's "Contos tradicionaes" and in No. XXII. of Ad. Coelho's "Contos populares." Still as the story seems to belong to the Mbamba exclusively and as these are fanatically opposed to any innovation, the probability is against a Portuguese origin.

The epilogue of Sudika-Mbambi's legend is remarkable, as it makes of it a meteorologic myth, one brother representing the thunder-clap, the other the echo roaring back from the opposite side of the cloud-world.

311. *Sudika-mbâmbi. Ku-sudika* is a dialectic variation of *ku-tudika*, which signifies "to hitch, or hang on, or in, a high place;" *mbâmbi* is "antelope." Both words go to make up a pretty good descriptive name of the thunderbolt "up on high, in the clouds, leaping to and fro like a deer."

312. *Kindaula* is pronounced *kindala* in the Loanda dialect.

313. She is so changed that she recognizes him sooner than he her.

314. *Xibata*, the Portuguese "espada." The Portuguese word "chibata" for switch, stick (to beat with), and "chibatada" may possibly be derived from the Ki-mbundu word re-introduced into Portuguese with a modified meaning.

315. *Kilembe* is a mythic plant, which we translate by "life-tree." Its peculiarity was that it flourished, withered, and died simultaneously with the life, peril, and death of the person with whom it was connected, just as the quicksilver in the thermometer rises and falls with the temperature.

316. These verses are somewhat obscure; probably intentionally so.

317. *Lukula* is the redwood or camwood tree. The word *lukula* is Mbamba; in the Mbaka dialect it is *hula* or *lu-hula*. The Portuguese call the tree and wood "tacula." The wood is used in many ways, as a dye, or medicine, and it constitutes an important article of purely native commerce and industry.

318. The song of Kabundungulu is more mysterious than his brother's.

319. *Nuanda*, abbreviated form of *nuandala*, is used in the Mbaka dialect as an auxiliary verb in the formation of the future tense. It is from this shortened form that the contracted future of Loanda *-ondo-* (or *-ando-*) is derived (*-anda ku-banga*, *-anda 'u-banga*, *andöbanga*, and lastly *ondobanga* by retroactive vowel attraction).

320. *Adi etu* (from sing. *mu-adi*, master). In the plural (*adi*) it signifies "parents."

321. The principal stages in native house-building are: (1) the cutting of poles (*ma-soko*), (2) the erecting of the same, as skeleton of walls and roof (*ku-kuba*), (3) the tying (*ku-tata*) of wild cane or other poles horizontally across the erect poles, (4) the thatching (*ku-sambela*) of the roof, (5) the filling up of holes between the sticks of the walls, either with mud (*ku-bebeka*), or with thatch (*ku-xita*).

322. The wall poles must be set up in a deep foundation ditch, or the house will soon tumble over. To erect a house on bare rock is pretty much an impossibility.

323. *Di-kumbi* is the sun; and "one sun" signifies "one day." In Loanda, *di-kumbi* is also used for "hour," or rather "o'clock;" e. g., *kumbi dianii?* at what time of the day?

324. This is somewhat obscure. *Muezu* signifies both beard and chin.

325. *Kijandala-midi* evidently signifies "who eats a thousand," from *ku-jandala* and *midi;* the following "a hundred only serve to rinse my mouth," confirms that meaning, and is itself made intelligible thereby.

326. *Di-tutu* is what has been called by African travellers the "prairie," or "campine" or "park-land." It is an open country, covered with the tall grass of Africa, and strewed with shrubs or trees, in some places denser than in others, but never thick enough to touch each other and prevent the growth of grass between them. *Muxitu* is the thick forest, as found along the banks of rivers, in damp hollows, and on moist slopes. In the Mbaka dialect, *mu iangu* and *mu tutu* are pretty well synonymous. In Loanda any uninhabited stretch (wilderness) is called *muxitu*. Englishmen in West Africa give the name "bush" to both *muxitu* and *di-tutu*.

327. *Kuaki mu kimene;* this expression is not used in Loanda.

328. *Ku-xina*, "to fight, beat," belongs to the inland dialect, and is not known in Loanda. The Kisama tribe also use it.

329. *Ku-jika* signifies "to press on something," hence "to close" (of door); also "to secure" by holding tight in place under some weight. In this case, the Kipalendes were not killed, but held on the ground by a stone too heavy to be rolled off, but not heavy enough to crush the life out of them. *Ku-jik-ula* is the reverse of *ku-jika*.

330. Sudika-mbâmbi, it seems, had the gift of second sight.

331. *Ku-bana mueniu*, literally "to give life," signifies, when used with an object (accusative), "to save," and when used alone, "to be saved, to escape." *Kiba-mueniu* signifies "savior," literally "life-giver."

332. *Ngandu* is a coarse mat, made of papyrus (*ma-bu*); *dixisa* is a fine mat (made of *senu* grass), which is spread on the *ngandu*, so as to make the couch softer; *di-bela* is the finest mat, made of palm-fibre.

333. *Ku-lela*, in the interior, signifies "to wither;" in Loanda, on the contrary, "to be green."

334. This is a case of a half-person; or rather of one that had the gift of separating the upper part of the body from that below the waist. Compare the half-woman in No. I.

335. *Ku-idika* is not used in Loanda. Here they say *ku-dikisa* or *ku-dikisa*.

336. It is a funny coincidence that this "narrow path" leads to destination, and the "wide one" to "perdition" (the lost estate). Cf. p. 309, *Additional Note.*

337. *Ndungu*, in botany, *Capsicum sps.* It is very common all over Angola, and is freely used by the natives. This is a pun, based on the similarity of *ndungu* and *ndunge*. Compare "sharp" as applied to pepper and as synonym of "shrewd."

338. The Angolan Pluto also has his Cerberus.

To "spread for one" (a mat) is the same as giving him a bed.

339. *Ku-kunda* (*mutu*), is to ask one all the polite questions included in native greetings or salutations. *Ku di kunda*, "greeting each other," includes all questions and answers on either side. Examples of *ku di kunda* are found in several of these stories, e. g., on pp. 163, 171.

340. The *ngalu* is a small basket, sometimes of quite an elaborate pattern, and so tightly woven that it is watertight. Therefore it can be used as a dish for *funji*, instead of a platter or dish.

341. *Hama*, from Portuguese "cama;" as "hala" from Portuguese "cal," lime. The native word for bed is *kudidi*, in the interior, and *madidi* in Loanda. *Ma-didi* is a plural form of *ku-didi*.

342. The driver-ants are celebrated for their voracity and pugnacity.

343. *Niuki*, so in the interior. In Loanda it is pronounced *niiki*.

344. *Ki-mbiji* is "Big-fish;" *di-lenda*, sing. of *ma-lenda*, is the largest river-fish about Malange; *ngandu* is the crocodile. This *ngandu* is pronounced with another intonation than *ngandu*, a papyrus-mat.

345. *Di-leitá*, from Portuguese "leitão;" with Ki-mbundu prefix *di-*. Compare *Nzuá* from João, *papiniá* from pavilhão, but *kabitangu* from capitão.

346. *Nzolo*, from Portuguese "anzol." For catching crocodiles, the natives make a hook of crossed pieces of hard wood, with both ends sharply pointed, and on this they stick a suckling pig as bait. On swallowing the pig, the crocodile gets the sharp pieces of wood stuck in his throat or stomach, and can then be pulled ashore, provided the rope and the men are strong enough. A single man would naturally have to let go or follow the beast into the water, as Sudika-mbambi did.

347. *Ku-budijika* is derived from *ku-bula*, to break, by the following process: (1) *ku-budila* relative form, (2) *ku-budika* medial relative, (3) *ku-budi-ji-ka*, iterative of medial relative. See Grammar, pp. 91, 98, 99.

NO. VI.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT. Mbaka, but story of the Mbamba, as the one preceding.

COMPARATIVE. In this story the Ma-kishi appear only as human beings, though adepts in cannibalism. There is no monstrosity about them, nor can they perform anything superhuman. Cf. "Journal American Folk-Lore," 1890, p. 319; also 1891, p. 19.

As in No. VII. and manuscript stories, the river plays an important part as a barrier between the pursuers and the pursued. The dropping of tiny objects to delay the pursuer, who can't help picking them up, belongs to the folk-lore of all races.

348. *Ka-sabu*, diminutive of *sabu*. In the interior, at least at Malange, a *mu-soso* is sometimes called *sabu* or *musabu*, which is the word generally used for a proverb. In Loanda, the distinction between *mu-soso*, a fictitious tale, *sabu*, a proverb, and *nongonongo*, a riddle, is observed more strictly than in the interior.

349. *Kixibu*. From this the Portuguese Creole "cacimbo," with the additional signification of dew, is derived by the same process as the Creole "cacimba" (a well) from *kixima*. That is, *ca-* for *ki-*, and *ci* for *xi*.

350. *Kitumba*, like *di-tutu*, is not known in Loanda, because there are no prairies around the city.

351. *Ji-puku.* House-rats (*ma-bengu*) are not eaten, but land or field rats are a delicacy. A great variety of species is found in the Angolan, as in all the African, prairies.

352. *Puku ia dixinji* is one of the numerous species of field rats.

353. The song is not in Ki-mbundu proper, but mixed with words of a Kuangu dialect. *Kazenze* stands for *dixinji; mulenga* for *dibia* or *iangu; baku' etu bakuata* for *aku' etu akuata; kamue* for *kamoxi. Ku mulenga* is the chorus.

354. *N' aku'â* is an idiom, instead of *aku' â*, probably in order to avoid a hiatus.

355. *Ku-ongolola*, the same as *ku-bongolola.*

356. *Ka-di*, common in the interior for *ka-iadi.*

357. *Lelu*, to-day, is often used with the signification of "soon."

358. *Ku-tuam-ek-esa*, double causative of *ku-tuama.* See Grammar, p. 97, note 137.

359. For the music to songs, see Appendix.

360. The meaning of *kelekexi* is only guessed.

361. *Ukoto* is the *Sesamum Indicum* of science. It is grown only on the high plateaus of the interior. *Luku* is the *Eleusine coracana* of botanists.

NO. VII.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT. Mbaka; but the story is Mbamba.

COMPARATIVE. In this story the Ma-kishi are simply Ba-tua, stripped of all fabulous additions.

The conclusion of the story brings this tale into the class of those which try to give the origin or the cause of certain habits or natural phenomena, and which may be called the ætiologic class. See *Additional Note*, p. 309.

The fact that the salvation of the adults is due to the obstinacy of an innocent child reminds one of a corresponding case in Kimona-ngombe's story, No. XV.

362. That is, "We won't take you with us."

363. Elliptic form of speech: "(I will insist, or persist) until I have gone with you."

364. *Ku-sungidisa*, causative of *ku-sungila*, which signifies to chat, to visit, and entertain each other, in the evening; a favorite occupation of the leisurely Africans. The causative is synonymous with "to entertain," but only after dark. In daytime, it is *ku-nangesa.*

365. The Ma-kishi's, or Ba-tua's, language having disappeared from the memory of the A-mbundu (if they ever knew it), they substitute for it in their tales the dialect of some distant, uncivilized tribe with whose language they are somewhat acquainted. In this case, the dialect used for the Ma-kishi's is that of the *Maholo*, who live between the Luiyi and Kambu rivers, both western affluents of the Quango (Kuangu) River.

Holo: *Ngingi, ngingi, muaseka kadia?*

Ki-mbundu: *Enu, enu, nuaseka kiá?*

The final *-i* in *ngingi* is pronounced very long, because the words are sung.

366. The first three verses of the little girl's song are obscure. The differing words are:

Holo: *nguiii, kuina, ji-mue.*

Ki-mbundu: *ku-kusuka, diniota, ji-hamue.*

367. *Ku-tenda* is "to consider too small, insignificant, miserable," that is, "to despise." The reflective *ku di tenda* is "to consider unsatisfactory for one's self," that is, "to complain about."

368. The use of *manii* for "in order to" occurs only in the interior, and very seldom at that.

369. *Ndololo* is not used in Loanda.

370. *Ku-lekela* is not used in Loanda. Here they say *ku-xalesa.*

371. *Kizúa.* In the interior the day is sometimes counted from noon to noon, and then midnight is called mid-day. So in this case.

372. *Ia'* is a contraction of the Mbaka dialect for *iá ala* (*mu buabua*). The *-a'* is pronounced very long, as it represents three letters *a.*

373. The Ma-kishi would probably refrain from eating "sick meat;" hence their concern.

374. That is, "the other people, the women and children and slaves who are not at the 'soirée,' are all gone to bed;" then the party breaks up, and the Ma-kishi retire to their huts.

375. *Homba* is the hollow between the breasts. As the native women, when they wear a long "panno" (cloth), tuck it up about that hollow, they also fold in, or tuck in, securely, whatever we would put in our pockets. Hence the verse and rhyme in a Loanda song:

"Madika dia Paulu,
Bu homba iê baulu."

"Madika of Paul,
Her bosom is a trunk."

Ku-fuẋika is causative in *-ika* of *ku-futa;* the transition from *ku-futika* to *ku-fuẋika* is as natural as that of *zi* to *ji* and *si* to *xi.* See Grammar, p. 38.

376. Holo: *Hamene; mbunda; ia makenia.*
Ki-mbundu: *Mungu; xitu; ia mbote.*

377. *Manianiu,* in Loanda *ma-kanda.*

378. The subjunctive implies that the Hawk is, of course, not indifferent to the prospect of a reward: "Save us, that we may give thee a reward."

379. *Ni tufu* for *ni tufue.* In the inland dialect the preterit I. is sometimes used for the futural present or the subjunctive.

380. *A-manii etu* for *ji-manii jetu,* because *manii etu* is, in this case, considered and treated as a proper name.

381. *Abuila.* To have the same word for being tired and being disappointed may seem strange to some, yet, in Ki-mbundu, it is rational enough. *Ku-buila* (from *ku-bua*) is originally, "to be exhausted (empty, finished) from some cause or other," hence "to be done, to be broken or knocked up, to be unstrung, to be down in the mouth, to hang one's head, to give up, to be weak, faint," etc. Try to sketch disappointment in a man's picture, are you not going to represent him as "tired"? Disappointment is the collapse of mental and moral effort, just as fatigue and prostration is that of physical effort.

382. *Ku-mona,* to see, signifies here "to choose."

383. *Mu-dimu,* from *ku-dima.* The word for hoeing, cultivating, which is the work "par excellence," is used for any kind of work, job, service.

NO. VIII.

INFORMANT. Musoki, a tall young Mu-suku (from U-suku, east of the Kuangu River, between the Ma-iaka and the Ma-xinji), who was my fellow passenger from Loanda to St. Vincent, Cape Verde Islands, in May, 1890. See "African News" of Vineland, N. J., December No., 1890, p. 576. His home was at Mukunda, four days' march from the Kuangu River. He had been sold into slavery, because at play he knocked out another boy's eye with a stone. His Portuguese master lived

at Kaxitu, on the Dande (Ndanji) River, north of Loanda, and was then taking Musoki as personal servant with him to Lisbon.

DIALECT. That of the Dande, or Ndanji, River, as spoken by the plantation hands. All these are "redeemed" slaves, mostly from Novo-Redondo. As soon as they arrive on a plantation, they learn the Ki-mbundu of Loanda, spoken by the native foremen, and the variety of the local dialect, spoken by the native neighbors of the plantation. This Ndanji dialect differs from that of Loanda only in a few forms borrowed from the inland dialect and from the Kongo dialects spoken in the basin of the Lufuni (Lifune) River.

COMPARATIVE. In this story the king of the Ma-kishi alone seems to have more than one head. While the Ma-kishi of the preceding stories were agriculturists, these are hunters. About the swallowing of the hero see the notes to No. V. and the "Journal American Folk-Lore," 1891, p. 43. Cf., also, *ibid.*, p. 249. The deliverance of the captive ladies and the hidden treasures remind one of similar incidents in No. I. and other unpublished tales.

In the story of the widow's second lot of children, the stratagem by which the old woman is killed corresponds to the way Macilo kills Maciloniane in Casalis' Sechuana legend of those two brothers.

In the Brazilian folk-lore of Portuguese origin we find the feats of the two couples of children related of only one couple (p. 84 of "Contos populares do Brazil"), and in Portuguese folk-lore, the story of the first couple is told in Ad. Coelho's "Contos populares," p. 67.

The Portuguese origin of the second part of our tale is evident, as also the fact that the story is made up of two distinct mythographic elements: (1) the hydra, (2) the intending murderer dying by his own trick.

384. *Mbanza*, here, is not the residence of a *soba* or king, but a small *kisanji*. This is a musical instrument, which is played with both thumbs. Cf. notes 241, 511.

385. The *pakasa* is the *Bubalus Caffer*, the fiercest inhabitant of the African forest. The natives shoot him from a stout tree, where the buffalo cannot get at them.

386. It is impossible for a man, much more for a pygmy, to carry a buffalo. The meat of two buffaloes was brought by the people belonging to one pygmy, who either was in charge of or owned the meat-loads.

387. *Aku'enji* for *aku'â*, peculiarity of the Dande dialect, due to the proximity of Kongo dialects, in which *-enji* is the possessive suffix of the third person.

388. *Ku-tena*, "to be able, capable of, equal to, up to, strong, or clever enough for." Here the meaning is: By mere physical force we cannot conquer him; we must sit down and think of a stratagem.

389. *Mixima* does not mean that the *di-kishi* had several hearts (or livers) as he had many heads; but the *muxima*, liver, being the principal of inner organs, *mixima* is used to designate all collectively.

390. See law of preference in negative suffixes, on pp. 78–81 of Grammar.

391. *Di-fundu*, from Portuguese "defunto," i. e., defunct, deceased. It might easily be taken for a genuine Ki-mbundu word, derived from *ku-funda*, to bury.

NO. IX.

INFORMANT. One of my Sunday-school boys at Loanda, whose name I do not remember.

DIALECT. Loanda.

COMPARATIVE. In the first part of this story, which is composed of two separate ones, the chief actor is the Kianda, one of the most popular spirits of Loanda

mythology. It is the water-genius, and it controls the finny tribe on which the native population of Loanda chiefly depend for their sustenance. Hence its popularity. The water-locked rocks beyond Fort St. Michel, at Loanda, are consecrated to Kianda and serve as altars, on which the natives still deposit offerings of food. The Axi-Luanda (inhabitants of Loanda Island) celebrate a yearly holyday, with elaborate rites, in honor of Kianda. When the locomotive began to puff up and down the Loanda railroad, the natives ascribed its origin to Kianda. In the Mbaka dialect this water-genius is called *Kiximbi*, and bears in every valley the name of the local river. So in the Lukala valley, offerings are made to Lukala, in the Kuanza valley to Kuanza. See No. III. Another name of *Kianda* is *Kituta*. See note 620. The kalubungu occurs in this as in most Loanda stories.

In the second part, the woman's Di-kishi husband has evidently more than one head, as he wants the woman to give him two-headed children. Compare her flight to that in No. VI. When the woman ran away, a Di-kishi smelled her presence in her refuge. This scenting the presence of a stranger is not uncommon with any negro when he enters his house, but it is also a universal incident in tales of monsters. In Portuguese folk-lore the expression "Aqui cheira-me a sangue humano" is frequently met with.

About speaking skulls, compare No. XLV., and p. 224 of "Contos populares do Brazil," by Sylvio Romero. There is also a Loanda variant which I have in manuscript.

392. *Ku-xidivila*, from Portuguese "servir," to serve as, be good for, be fit, suitable.

393. *Ji-kolodá*, the Portuguese "cordão."

394. The translation of this verse is guess-work. I could not aver whether the myth is meteorologic or not.

395. All these calamities are the consequence of the woman's disobedience to her husband.

NO. X.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT. That of Mbaka. The story also originates from Mbaka, though many of the Mbamba have learnt it.

COMPARATIVE. This story does not personify an animal, nor relate any supernatural occurrence, and yet it is accounted a *musoso*, because the case of four sisters taking the same name and wanting a common husband appears at once to the Angolan as an invention. According to rule, Kimanaueze is the father of such fictitious heroines. As the tale accounts for the origin of the unwritten native law, that a man shall not marry a sister of his wife, not even after the latter's death, it belongs to the class of ætiologic tales.

The law just mentioned prevails among the Mbaka, Ngola, Akua-Lunda, and Ma-kioko. The Ma-songo also generally keep that law; some, however, in southern Songo, can marry a sister of a deceased wife. The Bashi-lange alone, of all the tribes known to the informant, consider it lawful to marry two sisters.

Our story gives a detailed view of the wooing and honeymoon of the A-mbundu.

396. *Uoua* signifies "silliness, stupidity," from *ki-oua*, a fool, a simpleton.

397. Besides their birth-name, the A-mbundu get a name from their parents, nicknames from the villagers, and, when they reach a certain age, they give themselves their own, freely chosen, name.

398. *I-tala*, pl. of *ki-tala*. It signifies both height of stature and age. The plural is used because each girl had her own age.

399. *Inzo ia unzangala* is the house in which one or more young folks, either male or female, live while unmarried. Children live in their parents' house until they are from nine to twelve years old. Then they enter the *inzo ia unzangala*, but continue to eat, and stay over day, with their parents. Where the houses are large and have two or more rooms, the *mi-nzangala*, or young folks, sleep in a separate room, the sexes, too, being kept separate. There is far more promiscuous living, with its concomitants, in the crowded slums of our great cities than in purely native Africa. In the Ngombota (a native quarter) of Loanda, the natives are terribly crowded, and this is one factor in the moral looseness for which that city is notorious among inland tribes.

400. The *i* refers to *ngoloxi*, the evening salutation.

401. The following sentences are proverbs, puns, and figurative sayings, especially used by young folks in courting.

402. *Munangi a nzamba* is a verbal noun class I., with its objective genitive. The translation is free, because *munangi* has no equivalent in English.

403. These two proverbs have a clear meaning: Every phenomenon has a cause and a reason; there is no smoke without fire. Hence, "my visit has a reason and an object." Every one of these proverbs is in some way suggestive of marriage.

404. As the bird-seed is gathered to feed the birds, marriageable girls exist for the purpose of marrying.

405. And so do young wives adorn a home. This allegory is at the same time a good pun; for *mi-lemba* reminds of *ku-lemba* (to woo) and *mi-bangu* of *ma-banga* (brides).

406. In this saying there is a pun based on the similarity of *nguvu* and *nguvulu*. *An' a . . .*, children of . . . . , signifies subjects of (a chief). In the East (of Malanji and Mbaka) is the Kuangu River, which abounds in hippos, kings among river-animals. In the West is Loanda, where the Portuguese Governor (*nguvulu*) has his residence, and where the natives are subject to his rule. *Ku luiji* or *ku luanda* (or *Luanda*) that is "downwards" is more commonly used than *ku ngela* for "in the West."

407. To place the *dibeka*, or mantle, in its right place around the neck and bust, one corner of the right side is thrown with the right hand over the left shoulder.

408. *Makembu*, plural of *u-kembu* from *ku-kemba*. *Usalajendu* from *salajendu*, the Portuguese "sargento."

409. Both words, *kete* and *kobo* are in the Mbamba dialect. *Kobo* is in the other Ki-mbundu dialects *kopo*, the Portuguese "copo," English "cup." In Mbamba the *p* of Portuguese loan-words becomes invariably *b*. So "chapeu" becomes *xabé*.

410. Only used in inland dialects, and less frequently than *mahezu*.

411. He now pops the question.

412. *Ma-koua* plural of *u-koua* (in the sing. usually *ukouakimi*) as *ma-ta* is pl. of *u-ta*. See Grammar, p. 5. As soon as the father of a girl has accepted a young man as husband of his daughter, he is his father-in-law; he has done his part. The wooing-present, or price of the wife, is the seal and pledge of the contract, which it is the bridegroom's and bride's business to carry out.

413. *Di-lemba*, from *ku-lemba*, to give the wooing-gifts to the parents. *Di-banga* seems to be derived in the same way from a verb *ku-banga*, which must have been a variant of the present *ku-benga*, to bring the bride home.

414. *Mu-kunji* is usually a messenger. The word is derived from *ku-kunda*, to announce. See note 235.

415. The plural form *ma-nzu* for *ji-nzo*, is not used in Loanda.

416. As long as the companions of the bride (the *imbalambi*), who have accom-

panied her to her new home, are with her, the bridegroom cannot sleep with his bride, and during that period her house is called the house of brideship (*inzo ia ubanga*).

417. In Loanda a trap is called *ki-betu*, differently "intoned" from *ki-betu*, thrashing. Both are derived from *ku-beta*. *Ku-beteka* is to incline, bend down. The rod of the trap, when set, is bent down.

418. *Di-fue*, leaf, is pronounced in Loanda *di-fu*. The word *uisu* signifies life, newness, freshness, youth, rawness, greenness, inexperience, according to its subject. Therefore natives, in speaking a European tongue, sometimes talk of "a green child" (baby) "green (fresh) meat." Compare the American "greenhorn."

419. *Ambat' â*. The imperative with following objective is used in the Mbaka, but not in the Loanda, dialect. In this it should be *m' ambate*, the object preceding the verb in the subjunctive, but without personal prefix, or *ambata namu*. See Grammar, p. 75.

420. Him or her. It should always be remembered that the Bantu languages are genderless.

421. The order given by Nzuá is purposely ambiguous and cannot be written or translated satisfactorily: *k' a di jitule* is "let him, or her, not untie it," while *kà di jitule* is "let him, or her, untie it." In the spoken language, the difference consists in the intonation. The boy was probably instructed to pronounce the message in such a flat, colorless tone, that the order was neither positive nor negative; thus leaving it to each wife's intelligence to find out the right meaning. Moreover, there is the pun of *ki-oua* and *uoua*.

422. *Muà* signifies "in the house, or place, or town, of ——."

NO. XI.

INFORMANT. A man at Bom-Jesus, whose name I fail to recollect.

DIALECT. That of the lower Quanza (Kuanza) River.

COMPARATIVE. This story we class as a *musoso* because the fact of one man growing on to the back of another is manifestly fictitious and unnatural. By some natives it would be given as a *maka*, owing to its moralizing nature. The names and the narrative were invented in order to illustrate the lesson that we must mind one another's warnings and words of advice. The origin of the story must doubtless be sought in Mbaka.

423. *K'a-mu-ambatâ* and *K'a-mu-ambelâ* signify literally "they not him carry" and "they not him tell;" or, if it be taken as the passive form, "he who is not (to be) carried" and "he who is not (will not be) told or taught."

424. That is, they fastened their merchandise into the two long sticks, joined in front, on which, during a march, the load is stayed erect, while the carrier rests; or they fastened their goods in the load-baskets, called *mi-hamba*.

425. *Kifuangondo* is a village on the Bengo (*Mbengu*) River, north of Loanda, and the third station of the Loanda railroad. Here, tradition says, the queen Njinga Mbandi lost a copper coin, and that gave the name to the place.

426. *Kijila* is a prohibitory precept, enjoined by the Kimbanda, or medicine-man, on an individual, a family, or a tribe.

427. *Nzenza* is the name of the Bengo River from its head to *Kabidi;* thence to the sea, it is called *Mbengu*. *Muà Palma*, at the place of Palma. This Palma is the name of José Francisco di Palma, who later changed his name to José Aleixo de Palma. He was known to me, and his Portuguese friends, simply as Aleixo, but kept among the natives the name of Palma. He died in 1890, while I was in America writing these stories. He was an active and intelligent mulatto,

son of a Neapolitan soldier of Napoleon I. (See Comparative Note of No. I.) Kabidi is the name of the place where he built his house, and other traders joined him. Now, Kabidi is also an important station on the Loanda railroad. Camargo, a mile below Kabidi, is the capital of the "concelho" Icolo e Bengo.

428. *Mu Jipulungu.* Literally "at the paupers'." The place may owe its name to some crippled paupers, who at one time subsisted on the alms of passing travellers.

429. *Ku-nioka.* So in the Mbaka dialect; it is pronounced *ku-nioha* in Loanda.

430. *Diëzúa*, contraction of *dia izúa.*

431. This is a proverb, usually applied to foolhardy actions, or, as here, to one acting on his own hook, against the advice of friends.

NO. XII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. That of Mbaka; but the story is of Mbamba origin.

COMPARATIVE. There is a striking resemblance between this fratricide and its revelation by ever reviving animal-witnesses, and that told on page 96 of Casalis' "Études sur la langue Sechuana." There, too, the younger and more fortunate brother is killed by his envious elder brother; but the animal that reveals the crime is a little bird, which revives as often as the fratricide kills it. In a variant published in the Sierra Leone "Weekly News" (1890) a mushroom on the victim's grave reveals the fratricide. Everybody will notice some, merely accidental, resemblance to the story of Cain and Abel.

In the Ki-mbundu story of "The Man without a Heart" (unpublished) the criminal is sued by his own son from court to court until he finally gets the punishment he deserved. I have have not yet found a Ki-mbundu word for remorse, but this story shows that the Angolans know its effects, for Mutelembe and Ngunga represent the protests of conscience.

From this story to No. XX. inclusive, personified animals are chief actors in combination with men. From No. XX. to XXXVIII., personified animals are the only actors. In No. XXXIX. we again find animals speaking. So, the present collection contains altogether twenty-eight animal stories of Bantu origin.

432. *Ngunga* is a large bell; *mutelembe*, in the inland dialect, is a small bell. See note 217.

433. *Ele*, from *ku-ia*, preterit II., third person plural (*a* + *ile*).

434. *Ku-zangula* is sometimes used without an object, and in that case signifies to start, set out. When one lifts his load, it is understood that he is doing so only when starting on a march. Africans invariably have a load to carry, when they go a certain distance, for they need at least water in a calabash, a bag of flour (*fuba*) or meal (*fadinia*) for the mush (*funji*), an earthen cooking pot, and a mat to sleep on.

NO. XIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. Although this is one of the finest stories we have, there is little that connects it with other African or foreign folk-tales known to us. That Kimanaueze is the father of the hero is not surprising in a fictitious story. What seems remarkable is that the idea of the cobweb serving as a kind of Jacob's ladder between the terrestrials and the celestials should be common to the Bantu

of Angola and to the Hausas of the Sudán. In Dr. J. F. Schön's "Magana Hausa," London, S. P. C. K., 1885, we find a whole story (No. LXIV.) about the spider and cobweb going to a wedding feast in the sky.

The frog, who plays such a prominent part in this story, appears again in No. XXXVIII. In the "Contos populares do Brazil," Frog goes to a feast in heaven by hiding himself in Urubú's banjo, just as our frog went up in a jug. But on the way back to the earth, the bird turns his banjo upside down and Frog falls from a terrific height.

About marriage rites, compare No. X., and about divining practices, see the Ma-kishi in No. I.

435. *Mbâmbi* is the *Cephalophus Burchelii.* The *soko* is larger than the *mbâmbi* and has larger horns. *Kikuambi* may be the *Fiscus Capelli* (?). *Holokoko* is the *Helotarsus ecaudatus.*

436. *Na velu* is the title of the son of a *soba*, used in addressing him. *Velu* is the native pronunciation of the Portuguese "velho," old man; but this cannot be its meaning in the present case. "Lord old man" would not be a flattering title for a young prince.

437. Compare *uandanda* with *uanda*, net.

438. *Ka-bube* and *Ka-zundu*, personal names derived from *di-bube* and *di-zundu*, by prefix *Ka-*. See Grammar, pp. 127, 128.

439. *Saku ia kitadi.* A *saku* is thirty "milreis fortes," which is nearly thirty-three American dollars. In the present case, it looks as though the *saku* was paid in paper, and not in copper; for a *saku* of copper is exactly one man's load, and for the water-girl not to notice such an addition to the weight of her jug would be a big "poetical license."

440. Thus, also, *séseme ia ngombe*, a young cow, or bull.

441. Literally *kita* is a bundle; pronounced *khita* by some natives of the interior. It consists of bones, claws, rags, hairs, etc., which the diviner shakes in his divining basket before throwing them on the ground. From the positions taken by the different objects, he reads, or divines, what the visitors want to know.

442. That is, the people who consult the diviner.

443. *U-anga*, with which compare *ng-anga*, wizard, signifies witchcraft, both criminal and non-criminal. Here, as the young man is simply supposed to have secured the aid of spirits in order to obtain his due, and not to destroy wantonly, or unjustly, his *uanga* is not of the sort that would stamp him a *muloji* (wizard).

444. *Akua-muzambu* is the same as *akua-kuzambula. Mu-zambu* is the noun, divination; *ku-zambula* is the verb, to divine, or, better, to consult the oracle. *Mu-zamb-u* and *ku-zamb-ula* seem to have the same radical as *N-zamb-i*, the name of God. *Ngombo* is the spirit who reveals the unknown through the medium of his servant, the *mukua-Ngombo.*

445. *Asakana* is in the plural because the logical subject is plural, namely, he and she.

NO. XIV.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT. Mbaka. The story, however, belongs to the Songo tribe, and the song is in the Songo dialect.

COMPARATIVE. Concerning bridal customs, compare Nos. X. and XV. Birds revealing something, warning from a danger, or inciting to do something by worded song, are of frequent occurrence in universal folk-lore.

446. *Mbombo* is the manioc, or cassava-root, after it has been fermented and dried. In this state of *mbombo* the manioc is brittle, and can therefore easily be pounded into *fuba*, i. e., flour.

447. The song is in the Songo dialect. The *j* of the Mbaka and Loanda dialects is pronounced *z*. Sporadically, this pronunciation occurs also among the Mbaka people. Thus also *Xikundu* of the Mbaka and Loanda dialects becomes *Sikundu*, that is *xi* becomes *si*. This phonologic preference for *z* and *s* is due to the proximity of the U-mbundu cluster. *Sikundu* is probably the Portuguese "segundo," i. e., the second. *Muná* signifies "that one there," or "the other." Here it indicates "the last." *Kuedi*, the same as *huedi*. *Zai* is the old Ki-mbundu *jai*, *jaie*, contraction of *jia eie*. *Hulakana* is the same as *bulakana*. The *b* of other Ki-mbundu dialects often becomes *h* in Mbamba and its cognates. The acute accents show where the rhythmic accents fall.

448. *Ku-bakela* (*mutu*) *jinguzu* is not used in Loanda. Here, people say *ku-banga jibuia*, the latter word being the Portuguese "bulha," with the plural prefix of class IX. *ji-*.

XV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. The story, too, comes from Ambaca.

COMPARATIVE. Metamorphoses of lions into human beings, and vice versa, are frequently met with in African folk-lore. As showing a faint resemblance with this story we mention the Hottentot story, No. XXIV., of "Reynard the Fox in South Africa," by Dr. Bleek, and the Herero story, No. II., in Brincker's "Wörterbuch des Otji-Herero." Here, two lions, transformed into young men, succeed in marrying two girls.

As to the father being saved by the obstinacy of his child, compare it with a similar case in No. VII.

The killing of an enemy in the burning hut corresponds to similar acts in our No. VII. and the two above-mentioned Hottentot and Herero stories.

449. *Mu ngongo* is generally understood to mean, not the objective world or universe, but the subjective world, that is, the part of the world concerned in the facts told, or in the mental horizon.

450. The distance of a camp signifies one day's march, because the grass-huts of the camps are put up for the night after each day's march.

451. *Kimona-ngombe kia Na Mbua*, literally, the "owner of cattle of Mr. Dog." *Kimona-ngombe* is derived from *ku-mona* and *ngombe*, according to section four of my Grammar, p. 12.

452. "Let us sleep with me" is a peculiar idiom, which may be analyzed this way: Let us (both) sleep, (thou) with me (i. e., together). "Let us do," instead of "do thou," is a polite, coaxing way of giving an order.

453. This leniency of the parents, and the crying of the child until it gains its point, is characteristically African.

454. That is, on the mat in front of the bride's bed.

455. That is, "I won't listen to you any more."

456. *Ku-fidisa*, to disturb, spoil, hinder, impede; from *ku-fua*, to die, to cease, stop. Relative: *ku-fila*, to cease, or stop, because of, for the sake of; causative relative: *ku-fidisa*, to cause to stop on account of; which gives the meaning of to hinder, to impede, to disturb, spoil.

457. A proverb, the parallel of which is "*uenji kidi*," trade is truth. That is, it is not something imaginary, utopian, or deceptive, but something real, substantial, profitable. Children are not a cross, but a blessing. Compare the oft-repeated expression, "The woman was going to cause the death or ruin of the man," with the universal pagan idea of the inferiority, moral as well as physical, of woman, and with the Bible account of the fall. Compare also the oft-recurring fact of a child saving adults, with the universal conception of infantile innocence and intuition, and Christ's utterances about children.

NO. XVI.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. This story belongs to the class of judicial sentences. See Nos. XXVI., XLII., XLIII., XLIV. By the conclusion, it also belongs to those stories which account for some habit. The one here accounted for is the turtle-dove's cooing.

458. *Mu-lombe* from *ku-lomba*, i. e., to get dark, black, signifies always a black bird, but never the species called blackbird in Europe or America. Even in Angola proper, the bird called *mu-lombe* near Dondo and the coast is not the bird known by that name at Malange. Here it seems to be a kind of crow, while near the coast it is a smaller bird of beautiful black plumage with bluish metallic glimmer. In Loanda the large white and black crow is called *ki-lombe-lombe* from the same root *ku-lomba*. The plural of *Mulombe* is formed by prefixing *a-* to the singular, because *mulombe* is here treated as a proper name. See Grammar, p. 128, note 185. The appendage *a Nganzu*, like *a Tumba* to *Musu-di*, and *a Lubi la Suku* to *mutu*, etc., serves to make the collective name of the species look more like a proper name.

459. *Tu xile-u* would be in Loanda *tu xile-mu*. In the Mbaka dialect the suffixed objective pronoun of classes IV., V., VI., VII., VIII. plural is not *-mu*, as in Loanda, but *-u*. Here the *m-* was dropped by the same process as in the concord *a*, for Loanda *ma* of the same classes.

460. *Ku-dia jingoma*, literally "to eat the drums," for "to empty the hives," is an idiom. *Ku-dia* may signify any kind of undoing, therefore also undoing the work of the bees in the hives, by taking out the sweet treasure. The hives are called drums because they have exactly the shape and size of a big tom-tom; only instead of the solid wood of a tree they are made of the bark alone. Another name for hive is *ki-au*, used more especially in the central region of Ki-mbundu, around Dondo.

461. This is a proverb: "Before you can hammer the baobab-fibre, you must peel the baobab;" meaning that one thing depends on the previous execution of another. The baobab-fibre is used by the natives for many purposes and exported to Europe for the manufacture of paper, ropes, and sail-canvas. The fibre is obtained from the inner bark of the baobab-tree, whose outer bark must be peeled off before one can get at the inner bark. This inner bark is pounded or hammered with a club in order to separate the fibre from the non-fibrous parts.

462. *Kolo* is probably the Portuguese "cor," color. It is also used to signify "quality, species, kind." The plural is *ji-kolo*.

463. *Moso*, the same as *muoso*, is used by the Mbaka like *mutu uoso*, everybody, whoever, any one, and the impersonal "one."

464. *Ku-kolela*, to accuse and have summoned, from *ku-kola*, to call, is the genuine Ki-mbundu word for the popular loan-word *ku-xitala*, from the Portuguese "citar."

465. *Iú ku bata diê*, elliptic for *iú uai' ê ku bata diê*. The elision of the word for going leaves the impression of quick arrival.

466. *Mu-kulu* is a word that appears as the name of God in several South-African languages. It is no longer used in Ki-mbundu except in idioms, like the present, which is at the same time a title. The word is derived from *ku-kula*, to grow in stature or age, hence "the great one, the old one, the chief."

467. *Ku-bonza* is a synonym of *ku-buiza* and *ku-viza*, to be difficult, but it is used only inland.

468. That is, *o mulonga*, of which *u* is the objective pronoun.

469. *Ku di tukulula*, to manifest one's self; hence, to confess. Another verb for to confess is *ku-lokola*, literally to spit out.

NO. XVII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. As this story gives a reason why the Turtle, or Terrapin, is so fond of water, it belongs to the ætiologic stories.

As a Turtle-story it should be compared with No. XXXVII.

The fact of the Turtle being saved by what was intended to kill it has a parallel in the story of the "Turtle and the Baboons" on the last page of Torrend's "Xosa-Kafir Grammar," Grahamstown, 1886. There, the baboons are the enemies of the turtle; here, its enemies are men. In a story of Bahaman Negroes, published on p. 51 of the "Journal of American Folk-Lore," 1891, B' Rabbit (the Hare of our collection) escapes from his enemies by the same trick as our Turtle.

470. *Mbaxi a Koka*, from *ku-koka*, to drag; because of the dragging motion of the turtle on land. The hatchet is also of *Koka* because *ku-koka* also signifies "to fell (a tree)," and the felling is done with the hatchet. Hence the connection and friendship of Turtle and Hatchet. Farther on, the stone is said to be a relative of the Turtle, because its shell is as hard as a stone. Finally, the fire cannot hurt it because of the stony nature of its shell.

The turtle found on the plateau of Malanji (Malange) is a small turtle which lives as much, or more, on the dry land of the prairie as in the water. In the Kuanza River lives a large species, which is rarely found on dry land.

471. The expression "to say or speak by mouth" seems strange to us; but in Ki-mbundu it is all right, as sometimes — for instance in the preceding phrase *ngandala kufua* — the verb "to say" is used for "to think," that is, to say to one's self, to speak in one's heart, *ku-zuela ku muxima*.

NO. XVIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. This story and the two following illustrate the Mbaka hunter's moral as well as physical life. *Di-nianga* or *nianga* is, in the interior, a hunter. On the coast, a hunter is called *mu-kongo*. *Nianga dia Ngenga* or *Mukongo a Tumba* are, like *Musudi a Tumba* (No. XVI.) collective names of professions or crafts, modified into proper names.

The animal hero, here, is the Leopard, whose character is always represented, not only in these stories, but it seems throughout African folk-lore, as made up of brutal force, wickedness, and mental shortsightedness.

Compare the Ki-mbundu proverb on ingratitude: "*Sasa 'ngo, n'a ku tolole o xingu*," i. e., feed and clothe a leopard (and) he will break thy neck.

The Hare is, as usual, characterized by "smartness."

472. A proverb. The argument is this: Would a man rescue another from the knife of the assassin or from the deep waters, and refuse him the needful piece of bread or drink of water to sustain that life just saved at great risk? Surely not; the greater includes the smaller.

473. The hare is settling the question as umpire, though the story does not state that any one of the parties requested him to act in that capacity.

NO. XIX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka.

COMPARATIVE. Nos. XVIII., XIX., and XX. are hunter-stories, as also No. XXXIX. From our standpoint, the latter ought to come in here; but, in obedience to the informant's positive assertion, it is classed with the anecdotes of actual facts, the *maka*.

474. Already during pregnancy the spirits are consulted in order to know to which of them the family is indebted for the expected addition. When the child is born, it is kept in the house until the parents know what *ji-haku*, the first solid food of a child in addition to the mother's milk, are to be given it, and until the *ji-haku* are procured. It is a joyful day for the family, when the baby is formally taken out of the dark hut and introduced to God's great world.

475. *Mudia-mbâmbi* is, according to Count de Ficalho, the coffee-tree, *Coffea Arabica*.

476. *Ki-sumbula* and *nzambi* are synonyms; both signify a stick, which the hunter puts up in the fork of a tree in order to be seated less uncomfortably while watching for the game.

NO. XX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

NO. XXI. VERSION A.

INFORMANT. The same as for No. II. Of version B, Jelemía dia Sabatelu.

DIALECT. Lower Quanza. See No. II. Of version B, Mbaka.

COMPARATIVE. If the preceding stories have already destroyed the theory, as vouchsafed by Dr. Bleek, that the Bantu folk-lore evinces an inferior flight of imagination to that of the sex-denoting Hottentot languages, the following fables will put an end to the still prevailing opinion that the Bantu have no fables or animal stories.

Of our present story we give two versions, one from the coast-belt, on the lower Kuanza River, the other from the interior, in the districts of Ambaca (Mbaka) and Malange (Malanji). They complete each other, and agree to a remarkable extent with a third version which is current among the negroes of Brazil. This version can be seen in the "Contos populares do Brazil," by Sylvio Romero, p. 151. The story consists really of two tales; that of Antelope's foolishness and death and that of Monkey's revenge on the criminal Leopard.

My peculiar informant of Bom-Jesus had given me only the first part of the story, assuring me that it was the whole story, and I believed him. But weeks after, at Loanda, on perusing the above "Contos populares," I found out my mistake. So, when I made a second stay at Bom-Jesus, I asked for the lacking part. At first "Piolho" feigned to know nothing about it; but when he saw he could not evade the truth, his surprise and amusement at being found out were great. Then he willingly told the second part of the story.

As usual, the Leopard is here characterized by cruelty and meanness, the Antelope by simplicity or foolishness, and the Monkey by shrewdness.

The forcing an enemy to eat the flesh of his own people, either knowingly or unconsciously, is the *ne plus ultra* of revenge for an African. It occurs pretty

frequently in Bantu folk-lore. So on p. 86 of Torrend's Kafir Grammar, the tortoise makes the baboon eat the flesh of a brother baboon; in our No. XXIV. the young Goat gets the old Leopard couple to eat their own son.

477. *Ndó*, abbreviation of *ndoko*, come! let us go! please.

478. *Uloua*, the same as *ukoua*, parent-in-law. The first form is rarely used.

479. *Ngalafá* is the Portuguese "garrafão," demijohn; *ngalafa* is the Portuguese "garrafa," bottle.

480. *Ualende* is a contraction and adaptation of the Portuguese "aguardente;" an intermediate form is *ngualende*. The rum used in Angola is of two sorts (1) the indigenous, made of sugar-cane, (2) the imported, made of the vilest alcohol mixed with unfiltered river-water.

481. *O u mu sanga* often sounds like *o mu sanga*, because *u*, vowel, can be dropped after *o*.

482. "Our wife," for "my wife," is a polite form.

483. The driver-ants travel generally in such a compact column that, at some distance, they do not look quite unlike a greasy black belt, such as the natives wear. Therefore the old rogue succeeds in making the Antelope believe that the black string across the path might indeed do for a belt. The drivers are the fiercest of ants. Whenever they are disturbed in their march, they immediately attack and furiously bite the disturber.

484. *Mako* for *maku* is a dialectic variation. The final *-u* may be pronounced like *-o* in most dialects, whenever the words are pronounced slowly and distinctly. In most Bantu languages it is pronounced and written *-o*.

485. *Kala* for *kikala* (it shall be) is a peculiarity of the informant's diction.

486. *Madianga* the same as *matetele*, sing. *lu-tetele*. So in the interior; in Loanda the singular is *di-tetele*.

487. From *ku-seza*, to be green, unripe, more especially of corn. The enclitic *-ke* or *-ki* seems to be a contraction of *kiá*; hence *malu-seza-ke* may be *malu-seza kiá*.

488. *Di-xita* is a heap of any kind of refuse, rubbish; as the sweepings of the house, or the weeds in a field. These refuse heaps are often used by those who have no regular fire-place and fuel at hand, for roasting corn, peanuts, fish, etc.

489. "To leave (unnoticed)," signifies here, "to neglect, to despise."

490. *Mu-hetu* is the contracted form of the archaic *mu-kaitu* ($a + i = e$), and does not differ in meaning from *mu-katu*.

491. *Kulete* is the Portuguese "collete" waistcoat; *jungu*, the Port. "junco," bamboo-cane; *kalasá*, the Portuguese "calção," *xilola*, the Port. "ceroula;" *mbinza*, the Portuguese "camiza," *kasaku*, the Port. "casaco."

492. *Boas-tadi* or *buajitadi* is the Portuguese "boas tardes."

493. *Kué* for *ué* is a peculiarity of the informant's dialect.

494. *Vioko* is an insulting term.

495. In spite of the social inferiority of women, it is no uncommon thing for them to thrash men.

496. About the law of personal preference or precedence, see Grammar, pp. 78–81.

497. Here the women quote textually their conversation with Leopard.

498. *Endo* for *ondo* or *ando* is a peculiarity of the informant's dialect.

499. *Tuandele*, contraction of *tuandalele*.

500. That is, on being welcomed, he (the Leopard) gave the two bottles that were left.

501. This *ö* is a contraction of *a ku*.

502. This enclitic *-ki* seems to stand, like *-ke*, for a somewhat pleonastic *kiá*.

503. *O ilumba* is here contracted into *ĕlumba*. This is the usual form in the Kisama dialect.

504. This is the Leopard speaking. *Manii, la* is peculiar to the informant for *manii, se.*

505. That is, they pack into his *mu-hamba* (carrying-basket).

506. *Ku-amba*, with an accusation, often signifies "to speak badly." *Ua ng' ambe* is "he scolded, or slandered, me," while *ua ng' ambela* signifies "he told me." The mother uses this expression, because among Africans, even more than among civilized people, it is not polite to mention the possibility or probability of the death of a friend or any one present. The world over, men do not like to be reminded of the inevitable "king of terrors."

507. The word *tambi* includes: (1) the funeral; (2) the dances with eating and drinking, which follow it; (3) the wailings which are repeated on stated days and hours; (4) the people who gather for the occasion.

508. *Ienene*, for *ionene*, is archaic and peculiar to the informant.

509. To say *ku-sisa* for the usual *ku-xisa* is not incorrect, but unusual.

510. *Maiinga.* Unusual for *maniinga.* A further contraction gives *mênga.*

511. The *mbanza* is a small *kisanji*, and therefore quite unlike a banjo; but the word banjo is probably derived from *mbanza*, which foreigners pronounce *banza*, or *banja.* As to the change of *-a* to *-o*, compare the English Loando for Loanda, and Sambo for Samba, and the usual confusion of *-a* and *-o* among Englishmen speaking a Romanic language.

512. Probably he was humming a tune with these two extemporized verses:

Uatobesele uguna Ngulungu;
Manii Kahima uê a mu tobes 'é?

NO. XXI. VERSION B.

513. *Aba-diu* is used when addressing one person, *abenu-diu* when addressing several. These words are said by the person proposing to tell a *musoso.* If the bystanders agree to hear it, they say *dize.* It is not clear to what noun the prefix *di-* refers.

514. *Kalunga* is a yet mysterious word which frequently recurs in the Bantu languages. In Ki-mbundu it has several meanings: (1) Death; (2) *Ku 'alunga*, Hades; (3) *Mu 'alunga*, the Ocean; (4) Sir; in this sense it is only used by the *I-mbangala* and some of their neighbors; in Loanda never; (5) sometimes an exclamation of wonder, amazement.

515. *Baiita*, the Portuguese "baeta," a coarse woollen cloth.

516. *Kisonde* is here used as a collective noun, and its singular pronoun has to be translated in English by the plural.

517. The *njilu* is the *Solanum edule*, Schum. et Thonn. This word, as well as the plant, is of American origin. It is the Brazilian "giló."

518. That is, "because (we are) in the field," etc.

519. *Ngolamata* is the same as the *mbanza.* See note 511.

520. *Mahaźi* is only used in the interior, alongside with *maniinga*, which alone is current in Loanda.

521. This *ku-xila* is not used in the Loanda dialect. *Ku-xila*, to be dark, or dirty, is differently intoned and is used in Loanda as well as in the interior.

522. When we would most likely say, "He who went with you," the A-mbundu prefer to say, "He with whom you went." The reason is this: the Bantu particle *ni* or *na*, which we have to translate by "with" or "and," still retains the original idea of possession. Therefore the greater goes "with" the smaller, because it is more likely to possess it, than vice versa. In European languages we say that the smaller goes "with" the greater, because we think the smaller

belongs to, is possessed by, the greater, rather than the reverse. The Bantu take the active, subjective, we the passive, objective, aspect of the same relation.

523. *Ku-zenga* is "to lift or raise in order to throw or strike," therefore *ku-zenga poko*, to brandish a knife or sword.

524. Leopard had not yet brought home (*ku-benga*) his bride. He was son-in-law only in so far as he had been accepted by the girl and the parents (engaged). Therefore the girl could now be given to Monkey who, of course, would have to complete the presents before taking the girl home. See note 412.

525. *Ngima*, a word rarely used. The usual word for mush-stick, and the only one used in Loanda, is *nguiku*.

NO. XXII.

INFORMANT. The same as for No. II.

DIALECT. That of the lower Quanza River.

COMPARATIVE. By its conclusion, accounting for the Monkey's and the Hare's habits, and for the Leopard's spots, this story belongs to the ætiologic tales.

The characters of the Leopard and the Monkey in this story are in harmony with those given them in the preceding two. The Hare has the swiftness and shrewdness of the Monkey; but he never is reckless, as the Monkey sometimes appears to be.

The Leopard's hole-traps at the foot of the tree remind one of the sharp sticks under the tree, with which the Tortoise caught the Baboon, in the Kafir story published by Torrend in his Grammar, p. 85.

The two dolls covered with gum, on which the Hare and the Monkey get stuck, are evidently the prototypes of the tar-babies, so popular among the negroes of the Southern States. See "Journal of American Folk-Lore," 1889, p. 79; 1893, p. 48; also 1888, p. 148. The tar-baby is also known in Brazilian folk-lore, where he is called "o moleque de cera" (the wax-slave), and in the Portuguese tales. See "Contos populares do Brazil," p. 228.

The last incident, when the Monkey and the Hare, having gone to a safe distance, reveal the secret of their mischief to their dupes, occurs also in the preceding story, in No. XXIV., and in the Kafir tale of the Tortoise and the Baboons already referred to.

With the origin of the Leopard's spots, we may compare the Hausa tale of how the hyena got hers ("Magana Hausa," p. 92), also how the Fox marked the Lion, and thereby killed him (Ibid., p. 165). Just as in our story the Hare and the Monkey, so in the latter Hausa story the Fox "for this reason (marking and killing the Lion) does not lie down anywhere except under the trunk of a tree, and he has not two shadows."

526. *Mu-zondo.* Probably the *Pseudospondias microcarpa*, Engler, or *Spondias microcarpa*, Rich.

527. The A-mbundu often kill a chicken by forcing it head first into a pot of boiling water and keeping it there for some time. Thus all the blood is saved, and the feathers come off more easily.

528. *Anda*, abbreviation of *andala*, the auxiliary verb for the formation of the compound future tense.

529. There were two dishes for washing the hands, one for each girl.

530. *Ku-zala* is to spread (unroll) a mat; *ku-zal-ela* (relative) to spread it for somebody; *ku-zal-ula* (reversive) to unspread (roll up) the mat, and to remove what may be on it.

531. One of the essential parts of most native dances in Angola is the smacking of stomachs (*ku-belela*). Two dancers, leaving the circle, advance trippingly

toward each other, and, when near enough, simultaneously thrust forward their stomachs so that they touch; then they gracefully turn round with a bow, seek another party in the ring, and repeat the smack. Those just smacked jump into the circle, smack each other, and choose their successors in the ring; and so it goes on and on.

532. The *ki-takala* is a sack generally made of the split leaves of the *di-teba* palm (a kind of Hyphæne). It is triangular in shape, and suspended by a cord from one shoulder. The *ki-takala* is most popular among the people south of the lower Quanza, the Kisama and Ba-sumbe tribes.

533. *Mbaulu*, from Portuguese "bahú;" *kadifele*, from Portuguese "alferes;" *boné*, as in Portuguese, from the French "bonnet;" *kabitangu*, from Portuguese "capitão."

534. *Ku-zozolola*, transitive, from *ku-zoza*, to slacken, intransitive.

335. *Hama ia mukuta.* A *mukuta* (in colonial Portuguese "macuta") is worth about three cents; 100 macutas are equal to $3.20.

356. The carriers run away, instead of eagerly responding to the call as usual, because they fear, from past experiences, that they will not be paid for "official services." When a native chief or a Portuguese "chefe" has lost his prestige, it is often hard for him to find anybody when he needs official (unpaid) servants.

537. "Like this." The height is shown by the narrator with his hand. When the stature of human beings is to be shown, the hand is held perpendicular; for other things, it is held horizontal.

538. "No one shall — he shall" is the Ki-mbundu way of saying "No one but he shall; he alone shall."

539. The *é!* often repeated is because they shout from a great distance, and pause between the words, so as to give each one time to reach the ears of those addressed without being interfered with by the echo.

540. *Tualengele etu.* Speaking in the usual way, these two words are pronounced as *tualengelietu;* speaking rapidly, most coast-people pronounce *tualengedietu.* Unaccented *e* before a vowel becomes semi-vowel *i-;* and *l* before *i* becomes *d.*

NO. XXIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. The Leopard's ruse to obtain food suggests that of the Old Lion, for the same purpose, in one of the best known fables of Æsop. The singing with drum accompaniment in order to induce one to approach, or to warn him before a danger, is also found in a Hausa tale on p. 87 of "Magana Hausa." See, in No. XXI., the Monkey's song in the early morning, and the other songs in this collection.

It is very common among African negroes to express in song, with or without instrumental accompaniment, that which they would not dare to say in plain words. So the slaves on the plantation sing satires against their task-masters; the carriers on the path, against the head of an expedition; any ill-used inferior, against his superior. Beginning with very vague allusions, these satirical productions may often, if not checked in time, degenerate into fierce denunciations and insolent curses.

541. *Soko* is an antelope larger than the *mbâmbi*, of the same color, but with longer hair, and with large horns bent backwards.

NO. XXIV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. Like Nos. XXIX., XXX., XXXI., XXXIV., this story begins by stating that the Young Leopard and the Young Goat were friends. Faithful to his character, the Leopard is wicked and crafty, but not so shrewd as the Young Goat.

The conclusion of the piece, saying that the hatred of the leopards for the goats originated with the fact therein recorded, classes this story with the ætiologic ones.

The deceit by which some are caused to eat their kinsman's flesh has already been noticed in No. XXI.

542. *Ngubu* is a large piece of cloth, able to cover the whole body at night. The word is also used for the mantle, *tanga*, or *dibeka*. The A-mbundu tribes have no longer any shields; but some traders of Malange have seen shields in the far interior, and they call them also *ji-ngubu*.

543. That is "a whining voice."

NO. XXV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

544. *Kaxi kia* and *kaxi ka* are both admissible. The apparent irregularity of the genitive *kia* is probably due to the dropping of an obsolete prefix *ki-* (*ki-kaxi*; dim. *ka-kaxi*, with which compare *kaxaxi* of the Loanda dialect).

545. In the interior *ku-sala* is sometimes used as a parallel form of *ku-isala*.

NO. XXVI.

INFORMANT. Francisco P. dos Santos Vandunem, of Loanda, a poor and blind, but very gentlemanly old man. The Vandunem family belongs to the native aristocracy of Loanda. Two brothers of the informant have repeatedly been, in the Portuguese service, "chefes" of important districts. The Vandunems say, and others confirm it, that they are descended from a royal line of the Akua-Luangu or A-bidi tribe. See note 113. The great-grandfather of the present old Vandunems came to Loanda in order to submit to the Governor's decision a question about the succession to the chiefship of his tribe. He was so pleased with the city that he settled there. Judging from the intelligence for which the Vandunems are renowned, that ancestor must have been a remarkable man. The informant, though totally blind, goes now and then on a trading tour to Kisama, where he buys cattle, or honey, and victuals which he sells in Loanda.

At Malange, I met a blind Ambaca (Mbaka) man of great energy and sagacity who is always on the move, leading extensive trading expeditions through the far interior of the Kassai basin. These blind traders judge of the quality of the goods they buy by feeling them with their fingers and also by the information they receive from trusted servants.

DIALECT. That of Loanda, as spoken by the old men.

COMPARATIVE. This story belongs to the judicial class, which constitutes the main part of the *maka* or fact-stories. But for the fact that the animals are made to speak, this piece should be classed with the latter and not with the fictitious *mi-soso*.

The regular mythologic order of animal creation is here strictly observed: the Elephant is the king; the Deer is the messenger; the Antelope is, as usual, the simpleton; the Leopard is bad and crafty, though finally outwitted by such a puny thing as the Philantomba, to whom "nature made up in wits and beauty what she denied in stature."

Indirectly, this fable no doubt refers to the custom prevailing in all Bantu Africa, by which heredity and kinship are transmitted through the females and not, as in Europe, through the males.

The whole plot of this story is found in No. XLVII. of Ad. Coelho's "Contos populares." In this Portuguese story, the part of the Antelope is played by a traveller, who bought six boiled eggs at an inn and came to pay for them many years later; the Leopard's part, by the hostess, who wanted the poor man to pay for all the eggs and chickens that might meantime have been laid and hatched from those six eggs he had eaten; the Philantomba's part, by the devil, who appeared in the court and declared to the judge that his (devil's) blackness was due to his roasting chestnuts in order to plant them in his orchard. When the irascible hostess called him a liar, he retorted that chickens could no more come from boiled eggs than chestnut-trees from roasted chestnuts.

546. *Palanga* is the *Hippotragus equinus; pakasa* is the *Bubalus Caffer; sefu* is the largest of Angolan antelopes; it is fully the size of a bull; *kisebele* and *semvu* are two species of antelopes found in the Kisama region.

NO. XXVII.

INFORMANT. Jelemía dia Sabatelu. See No. III.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. As it is calculated to give the origin of the enmity between the Lion and the Wolf, this story pertains to the ætiologic class.

As to the description of man by the wolf, it is interesting to compare it with the Hottentot story No. XXIII. of Bleek's "Reynard the Fox," where a lioness warns her presumptuous son to "Beware of him whose head is in a line with his shoulders and breasts, who has pinching weapons, who keeps white dogs, and who goes about wearing the tuft of a tiger's tail."

547. *Nzamba Ngola 'Aniinii* is the Elephant's proper name. Ngola Kaniinii is a native chief in the concelho of Ambaca (Mbaka), residing a few miles from the Portuguese fort. The first Ngola Kaniinii was a son of Ngola Kiluanji, fourth king of Ngola or Ndongo, by his wife Kaniinii ka Kiluanji. When the Portuguese first conquered the region of Ambaca, the Ngola Kaniinii of that time favored them, and was recognized by them as owner of the land, with the exception of a circuit around their fort. This was built, the first time, in 1614. It was the duty of the chief Ngola Kaniinii to serve the church, as a "soba da igreja," which he faithfully did. *Kisonde kia malemba, a mu xalela ngongo*, which it is difficult to interpret, is the "laudatory" name of the Red-ant. The ant is here considered by the Lion to be his equal, because it is the only animal that can kill the elephant.

NO. XXVIII.

INFORMANT. João Borges Cezar. See No. IV.

DIALECT AND ORIGIN. Loanda.

COMPARATIVE. In the Sierra Leone "Weekly News" of October 11, 1890, was published a "Nancy story," which is a variant of the present. The Tortoise

stands for the Frog, the Deer for the Elephant, and the King for the women acting as judges of the dispute. See "Journal of American Folk-Lore," 1891, p. 180.

The population of Sierra Leone is a mixture of natives of the adjacent tribes, Temnes, Sosos, Mandingos, Bulloms, of freed slaves from most tribes of West and Central Africa, and of freedmen from the West Indies and the United States.

The folk-lore of Sierra Leone must, therefore, be exceedingly rich. From personal inquiry I know this to be a fact, although, so to say, nothing has yet been made public.

Among the distinct settlements of released slaves, I found, at Freetown, one of Angola natives in the suburb called Angola-town. There I discovered representatives of the Kisama, Lubolo, Mbaka, and Ngola tribes, who, though Christianized and anglicized, have kept up the use of Ki-mbundu, and still cherish the remembrance of their native land.

About the Frog's intelligence, see No. XIII.

A Brazilian negro variant of the story is published in Sylvio Romero's "Contos populares do Brazil," p. 145. In this the Frog's part is played by the Turtle, and that of the Elephant by the Teyú.

548. *Ku-namulalela* is the relative of *ku-namulala*, which is the Portuguese "namorar," to make love.

549. *Mukaji* is not used exclusively for "wife," but also for "intended, bride, sweetheart." That both are courting at the same house does not imply that they are courting the same girl; as the next sentence shows, there were several females in that house.

NO. XXIX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbamba.

550. *Sute* is an African mole, which the natives eat, like almost all field-rats. *Mu-kenge* is not our fox. It has long, coarse, gray hair. The civilized natives, in speaking Portuguese, call it "raposa," i. e., fox.

551. *Uabanga*, preterit III., shows that the tunnel had been made before. It was not made for the purpose of cheating the Fox, but only used to this end. See Grammar, p. 44.

552. *Ngenda*, from *ku-enda*, by the same process as *ngenji* (Grammar, p. 125). Another word for underground road or dwelling is *uina*. The opening of the tunnel was hidden by the reed-like grass called *nzunga*, which grows in the rivers close to the banks.

553. *Id-u-é*, or *iau é* (pronounced *iáué*). The *u* is both euphonic and archaic. Whenever the vocative or emphatic *é* or *ê* follows *-á* or *-ó*, a euphonic *u*, semivowel, is inserted. If the final vowel is *-é*, this is changed into *-ai*. Grammar, notes 76 and 79. Final *-á*, *-ó*, and *-é* were in old Ki-mbundu *-au*, *-ou*, *-ai*, or *-eu*.

NO. XXX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

554. An old, deserted, ant-hill is a favorite dwelling-place for animals living in holes or caverns. It is water and fire proof, and can easily be hollowed out as required. It is also frequently used by homeless men in the far interior, especially in times of war.

NO. XXXI.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbamba.

COMPARATIVE. This story shows that the Bantu negroes are familiar with the game of hide-and-seek. As in the Hottentot folk-lore, so in that of the Bantu, the Jackal plays the part of cunningness, which the Fox discharges in European folk-lore. The *mbulu* differs from the *dibeku*, another kind of jackal, in that his color is darker. The *mukenge* of the two preceding tales is smaller than the jackal, has coarse, long, gray hair, a long hairy tail, a head somewhat like that of the ichneumon, and is proverbial for his chicken stealing.

Though both are cunning, the Hare seems, in Bantu folk-lore, to surpass the Fox in shrewdness.

In a Bahaman negro story, on p. 49 of the "Journal of American Folk-Lore," 1891, the Dog plays to Man the same trick as our Hare. "Now de dog jut' leave 'e two heyes out. Vwen 'e get dere, de man say, 'Ho my! look at de san' got heyes.'"

NO. XXXII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. The Angola squirrel is smaller than ours, but just as restless. It is an excellent symbol for impatience. The scientific name of the Angolan squirrel is *Scirrus palliatus*, Peters. In the coast dialect it is called *Kaxinjangele*. The word is composed of *Ka-xinji-a-ngele*.

This story is the counterpart of the following. Here the Squirrel loses his glorious chance by his impatience; there the Dog misses the same golden opportunity by his greed.

555. *Lelu a lele*, a kind of superlative of *lelu*; not in common use.

556. This *á* is the pronoun of *ungana*. In Loanda, it is *u* and would have to be infixed, *tua u ambela*.

557. A proverb.

NO. XXXIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. See the preceding number. As a few stories, illustrative of the Angola dog's characteristics, follow, it is well to note how different from ours is the African's estimate of the dog's moral make-up. With us he is the image of faithfulness and intelligent devotion; with them he personifies all that is mean and low. As among Orientals, so among the A-mbundu, the dog's name is used as an insult equivalent to our "swine, hog." This difference of appreciation is not quite unwarranted. The aspect of the skeletoned and mangy scavengers of African streets, and the guilty look with which they sneak out of your reach, inspires nothing but contempt and abhorrence. What a difference with our civilized and almost christianized St. Bernards and Newfoundlanders! It takes a philosopher to make the first impression yield to that of pity; to search for the cause of this difference, and to find that it is not the dog's fault, but that of his masters. Ill-fed, if fed at all, and constantly ill-used, the poor African dog has had no chance of evolving his latent virtues into improved breeds. It is the struggle for existence that has made him a thief and a scavenger. No. XXXIX. shows that the hunting-dog's life is not so unhappy.

There is a striking resemblance between this fable and the Æsopian, in which the cat, changed by Venus into a blooming maid and married to a young man, cannot help catching and eating the first mouse she sees in her husband's house.

The Sierra Leone "Weekly News," 1890, contains a variant in modern Negro-English garb.

558. The *kijinga* of a "soba" has generally two appendages like horns, either hanging or sticking out on either side. As the cap passes from generation to generation, the greasier it is the nobler. A "soba" has the right to give a *kijinga* (the equivalent of crown) to any of his subjects who sets up a village or town of his own. Thereby the head of a village is endowed with all the prerogatives of a chief, but he has to pay homage and tribute to his suzerain who raised him to the chieftainship. Such a tributary chief is called a *kilamba*.

559. The *mbasá*, probably from the Portuguese "bastão," is a staff of choice wood, the thicker end of which is ornamented with sculptures or inlaid tin or silver. The Akua-Luangu smiths show much skill in manufacturing such inlaid sceptres.

560. *Mukaka* is a rodent about the size of a squirrel, with red-brown fur.

561. *Mbenza* is a chair of native make. The natives of Tombo, on the Quanza River, manufacture *ji-mbenza* of Bordão palm-ribs; these find a ready market among the whites and blacks of Loanda.

NO. XXXIV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. Here the dog himself proves what was advanced in the preceding notes concerning the injustice he has to suffer. No. XXXIX., however, shows that among African hunters and dogs there are exceptions to this, as to most, rules.

562. *Mungudinia*, form of the inland dialects. In Loanda it is *mungudiná*.

NO. XXXV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbamba.

COMPARATIVE. This story tells us how the dog came to exchange the freedom of bush-life and the company of his brother, the jackal, for the company of men and the charms of civilization.

It is a counterpart of the following piece, which relates the separation of the house-hog from his brother, the bush-hog. Both stories must, therefore, be located in the ætiologic class.

Compare with this Æsop's fable of the sleek House-dog and the lean Wolf.

NO. XXXVI.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbamba.

COMPARATIVE. See No. XXXV.

563. *Kiombo* is the *Phacochærus æthiopicus*. All the domestic pigs of Angola are black, while all the wild ones I have seen were of a dirty white.

NO. XXXVII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka.

COMPARATIVE. In all the Bantu folk-lore the Tortoise or Turtle plays a prominent part as a shrewd little animal. So in this story it comes out victorious in its dispute with the Partridge. It should not, however, be inferred from the story that the turtle always escapes from the prairie fires. I have seen proofs of the contrary, one of which is now in the National Museum, Washington, in the shape of a burnt turtle-shell, whose inhabitant was baked in it by the prairie fire.

Compare No. XVII. and Bleek's "Reynard the Fox," Nos. XIV., XV., XVI.

The Indians of Brazil tell a long string of adventures of the Turtle or Tortoise (*Jabuti*), in which it gives many proofs of its shrewdness. Nearly all those tricky feats of the Turtle are found in African folk-lore, from the Sahara to the Cape, though they are sometimes played by other animals than the tortoise. That the Negro lore of America, North and South, has had a marked influence on the Indian lore has already been shown by F. T. Crane and others. Another instance is offered by this story of the Turtle as compared with pp. 175 and 176 of "Contos populares do Brazil," by Sylvio Romero, where the Turtle wanted a bone of its adversary to make a flute with, and when it got one of the Leopard, it sang on it, just as our turtle: "A minha frauta é do osso da onça, ih! ih!"

564. The word *ku-xikina* is predicate of the unexpressed subject *ku-lenga;* thus, *Nguadi ulenga;* (*o kulenga*) *kĺ kuxikina;* the Partridge runs; (the running) it will not do (fails). When the running fails, the Partridge resorts to its last resource, its flying apparatus; but this also fails.

565. *Kalumbinga*, from *mbinga*. Horns being in pairs, a single horn, in the interior, is called *lu-mbinga* (Grammar, p. 5, note 12), and a little one, with diminutive prefix, *ka-lu-mbinga*.

NO. XXXVIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbamba.

COMPARATIVE. Compare with the Frog in Nos. XIII. and XXVIII.

In their tales the Africans do not conceal their consciousness of the evils of polygamy; in candid argument, they are also easily convinced of the rationality and moral obligation of monogamy; but in practice it is hard for them to obey the dictates of reason and conscience.

See "Magana Hausa," by J. F. Schön, p. 8.

566. *Uasakenene*, in Mbaka, instead of *uasakanene* of Loanda. Whenever a suffix has *-e-* as accented vowel, and the last vowel of a polysyllabic verb modified by it is *-a-*, this may be changed by retroactive vowel attraction into *-e-*. Thus, *ku-bindem-ena* for *ku-bindam-ena*, from *ku-bindama;* *ngataken-ene* for *ngatakanene*, from *ku-takana*.

567. *Di-nangu*, the place where the day is spent leisurely, from *ku-nanga*, to spend time without working. Thus also *di-sungi*, or *di-sungilu*, the place where the evening is spent in chatting, from *ku-sungila*, to spend the evening or night in chatting.

568. *Ku-tuma* is both "to send" and "to send for, to send word to come;" also "to order, command, bid, govern."

569. *Di-zundu* is the full form; *Zundu* is the shortened form, due to the frequent dropping of the prefix *di-;* *Ka-zundu* is either the diminutive or proper

name, derived from *di-sundu* by the substitution of the prefix *ka-* for the prefix *di-*.

570. *Kate.* This word is not used in the coast dialect.

571. *Ku-tangalala.* This verb signifies particularly "to be perplexed, at a loss." It is not current in the coast dialect, where another medial form of the root-verb, *ku-tangamana*, signifies "to be crossed by something, hampered."

XXXIX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. This and the two following stories are classed as *maka* or fact stories by the informant. We, who do not believe in their supernatural portions, would have placed them among the *mi-soso*. Now they stand here as links between the *mi-soso* and the *maka*.

The present story proves that the "professional" dogs, used in hunting, are held in higher estimation than the common dogs, whose woeful lot is mentioned in No. XXXIII.

As a hunter story, this number may be compared with Nos. XII., XVIII., XIX., XX.

The final scene, in which the Hunter calls the villagers to be witnesses of what he is going to say, corresponds to the final act of No. X.

Like the following story, this is intended to inculcate the supernatural power of the *ki-mbanda* or medicine-man, and his *u-mbanda*, or magical power.

572. *Uala mu kolela*, instead of *uala mu kuolela*. Before *-o-* the semi-vowel *-u-*, preceded by a consonant, may be dropped in pronunciation. In writing it should never be omitted.

573. Here "we speak" stands not for the dogs only, but for all the animals: "We, animals."

574. In most parts of Africa, as among the old Germans, human lives have a money value. This value depends on the fluctuations of the slave market. How the traffic originates can be illustrated from the present story. If the uncles had not had the six head of cattle, or if they had rather kept them, they would have sold the woman and her children, or another nephew or niece (enough to make up the six head of cattle, and thus pay the penalty). To whom would the woman have been sold? To the highest bidder, of course. Now, as the greatest number of unfree laborers (or slaves) are wanted, and the highest prices are paid, by the white residents of Africa, who need bond servants, carriers, and plantation hands, it follows that they are preferred as purchasers. To meet the demand, colored and white agents roam about in quest of the best districts, where they may "redeem" (European parlance) or "buy" (African parlance) with greatest profit the poor fellows, who are sold, according to the native law, by their uncles or chiefs in order to pay a private or public debt. Generally, the people thus bought are called by Europeans "laborers," "apprentices," or "contract-laborers," but they are still called "slaves" in the native languages, and by many white colonists. Another source of the slave-traffic is man-stealing. Prisoners of war are, according to native law, saleable merchandise, if their kindred fail to redeem them. Therefore, where the whites offer high prices for "redeeming" or "buying" slaves, ambitious chiefs obtain from their European clients better arms and ammunition than some neighbor, attack and conquer him, seize all the cattle and human kind they can, keep the former and sell the latter to their white, yellow, or black, but civilized, customers of the coast region. Thus the Makioko nation,

provided with guns and powder from Benguella, has wellnigh destroyed and "sold" the once great Lunda nation, its feudal superior. Among the victims of this traffic whom I questioned in various places, I found several who had been wantonly stolen by passing traders and incorporated in their caravans of slaves, sure to die if they should try to divulge the secret. How is the thing to be stopped? Only by stopping the "demand," by absolutely forbidding and severely punishing the so-called "redeeming" and "contracting" of Africans. See No. XLI.

XL.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka.

ORIGIN. Cassange or Kasanji. This is the title of the head-chief of the I-mbangala (sing. Ki-mbangala), whose language is called U-mbangala. From the head-chief all the country of the I-mbangala has been called Kasanji, in Portuguese Cassange. Properly, however, this Portuguese name only suits the ancient "Feira," or market, or trading-post, situated some twenty miles' walk west of the Kuangu River.

See my Vocabulary of U-mbangala, in Dr. C. G. Büttner's "Zeitschrift für Afrikanische Sprachen," Berlin, January, 1889.

About the history of Kasanji (Cassange), see H. de Carvalho, "Ethnographia e Historia tradicional dos Povos da Lunda," Lisbon, 1890. On page 83, our Kitamba kia Xiba (Quintamba-quia-Xiba) appears as the twentieth in the line of the kings of Kasanji. One of our unpublished historical traditions gives an account of the origin of the Kingudi dynasty and of the exodus of the Pende tribe from Kasanji to its present quarters in the Kasai basin.

COMPARATIVE. The description of Kalunga or Hades, in this piece, should be compared with that of Nos. V. and L. The wetting of the fire-place in this number also reminds one of the watering of Sudika-mbambi's life-tree in No. V.

The people in the lower world not only live on, much as they did in this upper world, but they have also to die again a natural or unnatural death. Then they enter the kingdom of *Mbulu a Maminiu*, which is the end of their existence.

As to the power of *u-mbanda*, or magic, see the preceding and the following story.

575. *Kuku* is usually "grandparent;" as to the honorific plural form for one person, compare *na mvuale jê*, note 233.

576. That is, tuck your loin cloth at the waist without wearing a girdle.

577. *Iunid*, for *iundá*, is a very unusual form. Compare *mungudinia* of inland dialects, for *mungudindá* of the coast dialect.

578. No answer is expected to the question, "How many years?" It simply means an indefinite number of years, a few years.

XLI.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. In No. III. we have already seen the Lukala River as a personal being dealing with men. Here, the River, without any specification as to locality or name, acts the part of just Providence, by rescuing an innocent slave from his bondage, and enriching him above his countrymen. This wonderful change is brought about through the art of healing revealed to him by the River

in dreams. See, also, Nos. III., IX., L., about water-spirits, and Nos. XIII., XXIII., XXXIX., XL., XLVII., about magical medicine.

This story is important as illustrating one phase of African slavery.

579. *Kuala*, the same as *kua*. The first is probably the full archaic form of the second.

580. That is, the uncle owed an ox, and not being able to pay, gave one of his nephews as pledge. See notes 574 and 582.

581. The infinitive is used, here, as impersonal verbs are in other languages. The subject is left in the dark, so that one cannot tell whether one or several persons would not redeem the lad, or whether the wherewithal was lacking. In English the passive would give the exact meaning, "he was not redeemed," cause or reason unexplained.

582. This is a fair description of the African domestic slave's lot. Sad as it is for the native's feelings, this lot is incomparably preferable to that of the "contract-laborer," or bondman, in the service of a white man or a civilized native. As the uncivilized native master has no more needs to satisfy than his slaves, he does not drive them, with whip in hand, to a continued ten or twelve hours' work per day, Sunday often included; nor does he call, consider, or treat his bond servant as a "beast."

583. *Pesa*, unusual term for *munzangala*. In the times of the export slave-trade, slaves as articles of merchandise were called in Portuguese "peças," i. e., "pieces," perhaps from this *pesa*.

584. That is, before the people have opened their doors, to go out; before they are astir.

585. *Ngonga* is a neat, tight, and small basket with a lid.

586. Literally, it walked, went, how?

587. *Ku-anjiua* = *ku-anjúa*, to dream. In Loanda, they say *ku-anda nzoji*.

588. *Mazulu*, in Loanda *ma-zunu*, is literally "the nostrils" or the "noses;" applied to guns, their muzzles. *A a beteka* is literally, they (the guns) hold them (the muzzles) down.

589. One might suppose that the three things were emblems of three trades: the guns, hunting; the bales of cloth, trading; the medicine-basket, doctoring. It was wisdom to prefer the humble basket to the valuable guns and bales.

590. It is strange that most of the insulting epithets used by natives, even in the far interior, are of European origin, thus *diabu* (diabo) *nékulu* (negro) *maldndulu* (malandro). The native way of insulting is to say something disparaging of the other fellow's mother; his mother being the most sacred thing the Angolan can think of.

591. *Fidila*, Portuguese "ferida," is the word used for wound or sore by the natives of all tribes that have accepted scraps of civilization. The purely native word *kipela* is only used by the so-called *matumbu* ("gentio," heathen) tribes, e. g., the Mbondo, Mbamba, Holo, Hungu.

592. A piece of trade-cloth, which is common white calico.

593. "We are two," for "we are together."

594. That is, thou dost not even know the commonest vermifuge. The Angolans ascribe the gnawing of hunger and most of their intestinal ailments to the semi-mythic *di-buka*, which they render in Portuguese by "lombriga," which is our thread-worm. Rum is supposed to be a specific for the uneasiness caused by the *di-buka*. That is why a drink is called "mata-bicho," i e., worm-killer.

595. That is, if he fails to master it (the disease).

596. That master was mean. The boy had been given him as pledge for one ox; and after so many years' service he demands three cows. The generosity of the slave, who only leaves his master when he has grown to be decidedly more

than his master, and then gives him all he demands, is peculiarly African. After living a number of years with his master, the slave often gets so attached to him and his surroundings that he considers himself one of the family.

597. The meaning of every verse is: "What you do, do it with all your might," and "aim high." The deeper meaning of "Wealth came from medicine" is that knowledge is the source of prosperity.

598. Another series of sayings. Evidently, to keep tongue and teeth hidden in mouth, means "to hold one's tongue."

599. These three sayings mean, "I have done what I proposed to do; therefore I have finished."

NO. XLII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. In Nos. XVI. and XXVI. we already have seen a court of umpires giving their sentence; only the judges were animals. In this and the following stories the judges or umpires are men. All the *maka* turn about some pivotal question of who or what is right or wrong. In all of them one of the chief actors is represented either as justified or condemned in what he did or said. Sometimes, as in this and the stories following immediately, there is a lawsuit with pleading on both sides; sometimes, too, the final events show which of the persons or principles involved was right or wrong. Most stories of this class are illustrative of some moral truth, which may be expressed concisely in a proverb. Some only turn on a witty remark or pun.

The present story may, as it concerns hunters, be compared with Nos. XVIII., XIX., XX., and XXXIX.

The sentence reminds one of that of Solomon about the child which two women claimed.

600. This *maka* begins with a proverb, which may be either the cause or the result of it. Quarreling in the bush implies that there were no witnesses.

601. *Milonga*, pl. of *mulonga*. Here the plural is used for the singular in a loose way of speaking, *Mulonga* means word, speech, dispute, quarrel, lawsuit, crime, offense, insult.

602. When natives cry, because they deem themselves wronged, or because of a relative's death, they strike a monotonous tune, or improvise a rhythmic verse, which they go on repeating and repeating until exhausted, or until some unexpected event calls their attention elsewhere. For the foreigner it is sometimes very hard to tell whether a native is whining or singing. Kingungu a Njila, whose emotion is genuine, stammers at first in his complaint.

603. *A ĕxana* may also be *ēxana*, the *ē* sounding then longer than usual because it is a contraction of *a* + *a* + *ixana*; not only *a* + *ixana*.

XLIII.

INFORMANT. Francisco P. dos Santos Vandunem. See No. XXVI.

DIALECT AND ORIGIN. Loanda.

604. *Muxixi* is the *Sterculia tomentosa*, Guill. et Perr., of botanists. It is found in the coast-belt.

605. *Andaxi*, from the Portuguese "ainda assim."

606. *Dikué*, from the Portuguese "do que;" the genuine Ki-mbundu equivalent is *na* or *kana*.

607. The forms *ngano . . .* for *ngenio . . .* or *ngêne mu*, and *ngajo . . .* for *ngojo . . .* or *ngejio . . .* are used by many elderly persons in Loanda.

NO. XLIV.

INFORMANT. Francisco P. dos Santos Vandunem. See No. XXVI.

DIALECT AND ORIGIN. Loanda.

608. *Kitombe kia kifefetel'é disu-badi* is an idiom, signifying great darkness. *Ku-fefetela* is "to become dim, gloomy" of light, or "to whisper, to be low or weak" of sound. "He was dead (of, by) eye one," that is, "one of his eyes was dead, blind."

609. *Tê!* is an interjection expressive of dazzling brilliancy. "The moon is like a shining pate," is an idiom; and the father-in-law did have a shining pate, though black.

610. *Musumbe* is a native of the Sumbe country about Novo Redondo, halfway between Loanda and Benguella. See my article on Novo Redondo and the Ba-sumbe, in "Goldthwaite's Geographical Magazine," New York, 1891. As most of the Loanda bond servants and most plantation hands have been "redeemed" (bought) at Novo Redondo, *musumbe* is used, in a wider sense, for any unfree servant. *Ku-sumba* is "to buy," and the word may also be derived from this verb and mean simply "a bought one." This proverb shows that the natives have a regard for the feelings of their slaves. White owners of "bought servants" are not so particular.

611. In rapid speech, one often hears *e'* for *eie*.

NO. XLV.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

612. *Kabolongonio*, also *kaholongonio* from *kibolongonio*, and *kiholongonio*.

613. This *u* refers to *mutue*.

NO. XLVI.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

614. That is, nobody in the village has any dried fibre-cords on hand, and the green ones, to be got from the forest, would require some time to dry and prepare so as to be fit for the present work.

615. Or, I was weaving a mat, which was interrupted to me, that is, I was weaving a mat, and something forced me to stop my work, though unfinished.

NO. XLVII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT. Mbaka. The origin may be either Mbamba or Mbaka. The story is popular among both tribes.

COMPARATIVE. For us the metamorphosis of a man into a lion is fictitious, and the story seems, therefore, to belong to the *mi-soso;* but the natives hold such metamorphoses to be not only possible, but frequent. In all earnest they

will quote a fact like the present one, which passes as historical, to prove that by means of a charm or talisman a man can be transformed into any imaginable thing. See No. III. for a whole collection of metamorphoses. Compare with this the "man-leopard" of the British West Coast of Africa. The man-leopard is supposed to be a man, changed by magic into a leopard. As such he is invulnerable and far more dreaded than the natural leopard, who can be killed. In reality, the man-leopard is a man, dressed in a leopard-skin, who waylays and kills people, especially defenseless women and children. Sometimes he is a member of a secret society, and this man-killing is part of the rites. Its object is to inspire fear of the organization, and also to test the greatness (hardness) of heart of the candidate. On Lycanthropy, see "Journal of American Folk-Lore," 1891, p. 189.

616. A proverb.

617. *Hitu* is probably derived from the same root as *ku-kituka*, to be transformed. About change of *k* into *h*, see Grammar, p. 126, 3.

NO. XLVIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. In No. XLII. we have already mentioned that some of the *maka*, though there is no apparent court, and judge or umpire, still are of the same nature as the regular judicial pieces. Thus, in the present case, the two parties make contrary assertions; they try to prove them by putting them in practice; the result decides the question in favor of one and against the other. One wins, the other loses; one is justified, the other is condemned. In native parlance it is said, in such a case, that God is the judge.

618. "Builder of ability," that is, "able builder;" "builder of haste," that is, "hasty builder."

NO. XLIX.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

NO. L.

INFORMANT. Senhor Sant' Anna e Palma (now dead); an educated negro of Calumbo, whom I met in 1890, at Bom-Jesus, where he promised me to collect some native folk-lore. His poorly written notes were sent to J. C. da Matta, who transcribed this story for me.

DIALECT AND ORIGIN. The lower Quanza, or Kuanza, River.

COMPARATIVE. As illustrative of life in the spirit world, this story should be compared with Nos. V. and XL. Like No. XL. it tackles the great problem of death and the future life. While the common people always ascribe death to Kalunga-ngombe, who wants ever more subjects for his underground kingdom, the wiser men hold that the true cause of most deaths is to be found in men's vices, crimes, and carelessness.

620. *Ngunza* signifies, in the Kisama and Quanza region, a hero; one who has killed an enemy in war. Some civilized natives of Loanda also use *Ngunza* for God; but erroneously. *Kilundu* is a spirit, like the *kituta*, into which our hero is finally transformed. Thus the name indicates the substance of the story, (1) the

(heroic) fighting with Kalunga-ngombe, (2) the transformation of Ngunza into a *Kituta*. This is the same as *Kianda*. See No. IX.

621. This does not signify that he went to the Loango coast, north of the Kongo River; but that he went to some of the wandering Loango smiths, who are scattered all over the Kongo and Loanda districts of Angola.

622. The second informant was unable to make out these words in the manuscript of the first informant.

623. *Ulumba*, and *ukembu*, signify (1) ornament in dress, (2) the love of ornament, vanity, (3) its cause and concomitant, sexual love, and flirting. The indulgence of the latter induces its abuse, adultery, and its punishment, death by poison-test or murder.

624. The crowds of Ndongo is the same as "the tribes, or nations, of Ngola (Angola)."

625. A word that could not be made out in the original manuscript. *Milunda* is a place near Tombo on the Quanza River.

626. Fruits and vegetables, the equivalents of which in English, or in botanic language, are not known.

627. *Makunde* is the *Vigna unguiculata*, Walp., or *Vigna Sinensis*, Endl. *Diniangua* is the *Cucurbita maxima*, Duch. *Diniungu* a slightly different kind. *Kinzonji* is the *Cajanus Indicus*, Spreng. *Uangela* is the *Sesamum*, called *gergelim* by the Portuguese. *Kabulu* is a kind of beans.

628. Compare with *mutu a lubi la suku* of the Malange dialect, note 280. Suku is the name of a great spirit. Sometimes it is used by the people south of the Kuanza for God.

629. Many of the Kuanza people use *a* instead of Loanda *ma* for the concord of prefix *ma-*.

Additional Note (see p. 281).

The "Bulletin Missionnaire" (Lausanne, February, 1887) contains a story current among the Ma-gwamba of Lourenço Marques, Southeast Africa, which differs from our No. VII. almost only in the fact that Banga-kulu, the cannibal, plays the part of the Ma-kishi. As the little girl's song in the Gwamba tale helps to make ours intelligible, we reproduce it here in English: —

"A yi wa; a yi wa!
We are not asleep,
Because of the mosquitoes.
I tell them, "Let us take the narrow path;"
They take the wide path,
The easy path that leads astray;
They want to return to their mother."

To which Banga-kulu replies: —

"Ka molingi; ka molingi!
They are not gone;
They are still there;
Are they not, little mother?"

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APPENDIX.

MUSIC TO No. VI.

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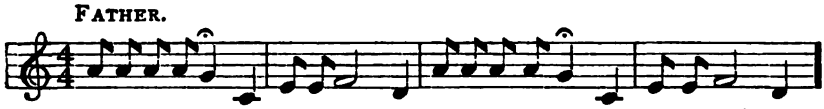
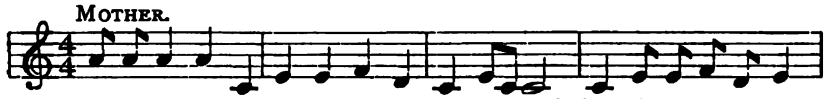
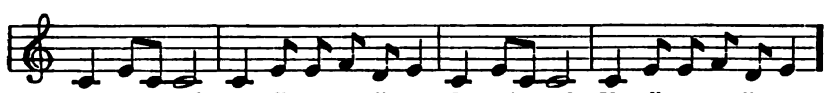
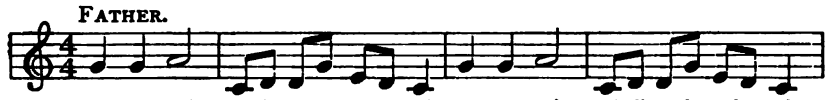
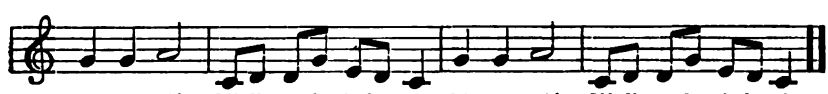
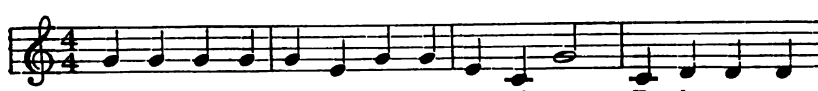
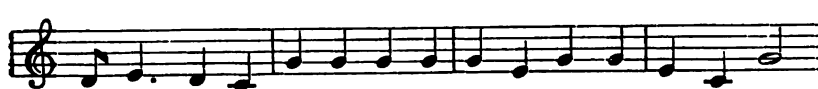
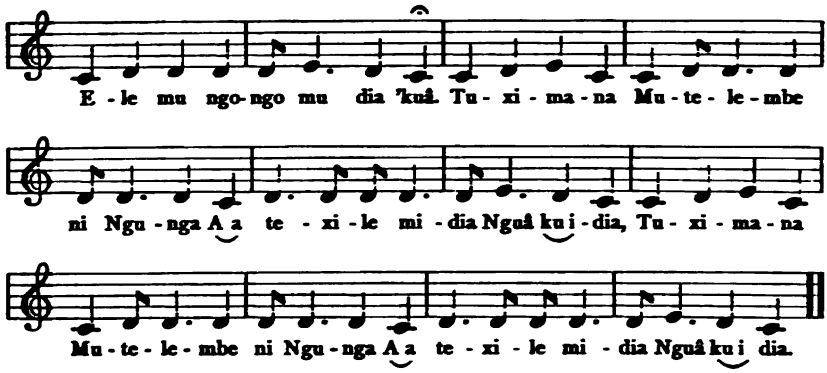

Ngi xi-le Ngu-nda, Ka-di-ngu ndé n'ê Ngi xi-le Ngu-nda Ka - di - ngu ndé n'ê

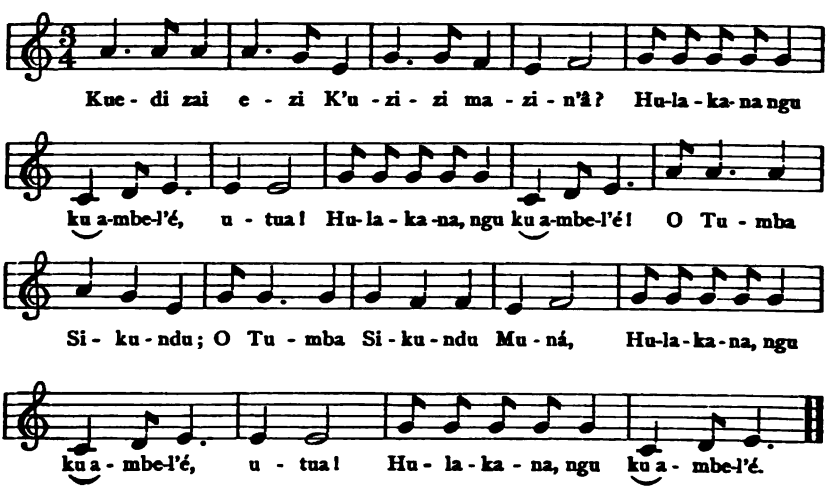
MOTHER.

Ngu-nda mo-na Ka - di - ngu mo-na Pa- pa, Ngunda Ka - di-ngu, tu- i'e - tu,



Pa - pa, Ngunda, Ka - di-ngu, tu - i'e - tu! Pa-pa Ngunda, Ka - di-ngu tu - i'e - tu.

FATHER.

No - no - n'ó! Ki-di -ma ke-le - ke - xi. No - no - n'ó! Ki -di-ma ke-le-ke - xi.

No - no - n'ó! Ki-di - ma ke-le-ke - xi, No - no - n'ó! Ki-di -ma ke - le-ke-xi.

MUSIC TO No. XII.

Nda - la ia ko - ta Ni Nda - la ia nde - nge, E - le mu ngo -

ngo mu dia 'kuâ Nda - la ia ko - ta ni Nda - la ia nde - nge,

E - le mu ngo-ngo mu dia 'kuâ. Tu - xi - ma - na Mu - te - le - mbe
ni Ngu - nga A a te - xi - le mi - dia Nguâ ku i - dia, Tu - xi - ma - na
Mu - te - le - mbe ni Ngu - nga A a te - xi - le mi - dia Nguâ ku i dia.

MUSIC TO No. XIV.

Kue - di zai e - zi K'u - zi - zi ma - zi - n'â? Hu-la - ka- na ngu
ku a-mbe-l'é, u - tua! Hu-la - ka -na, ngu ku a-mbe-l'é! O Tu - mba
Si - ku - ndu; O Tu - mba Si - ku - ndu Mu - ná, Hu-la - ka - na, ngu
ku a - mbe-l'é, u - tua! Hu - la - ka - na, ngu ku a - mbe-l'é.

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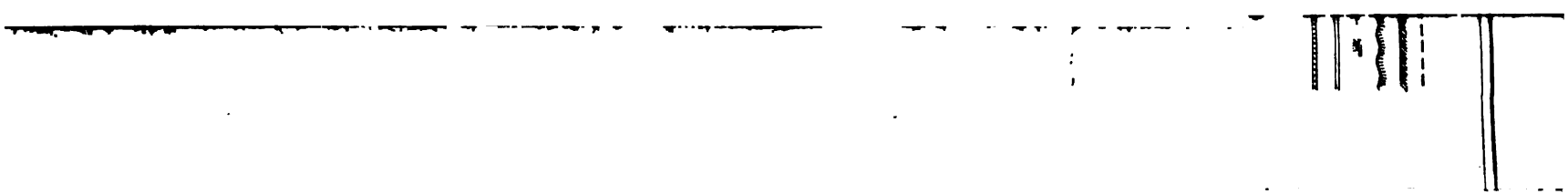

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OF

THE AMERICAN FOLK-LORE SOCIETY,

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PUBLICATIONS

OF

THE AMERICAN FOLK-LORE SOCIETY.

JOURNAL OF AMERICAN FOLK-LORE.

Vols. I.–VI. 1888–1893.

MEMOIRS OF THE AMERICAN FOLK-LORE SOCIETY.

Vol. I. FOLK-TALES OF ANGOLA.

By HELI CHATELAIN.

Vol. II. (*In Preparation.*) FOLK-TALES OF LOUISIANA.

By ALCÉE FORTIER.

A Fund for the Publication of Special Memoirs.

From the Report of the Committee on Publication, 1892.

The American Folk-Lore Society was founded in 1888 for the purpose of collecting and publishing the folk-lore — including myths, superstitions, legends, and customs — of America.

The Society holds annual meetings at which reports are received and papers read.

THE JOURNAL OF AMERICAN FOLK-LORE, a quarterly periodical published by the Society, contains about one hundred pages in each issue.

As articles printed in The Journal are necessarily limited in extent, a thoroughly comprehensive treatment of a special subject is not possible.

It is therefore desirable to establish the publication of a series of monographs, uniform in style and size with the JOURNAL, to be entitled "Memoirs of The American Folk-Lore Society."

It is evident that the small annual fee of three dollars, paid by the members of the Society, will not be adequate for the purpose of publishing the contemplated series of Memoirs. A committee of the Society has therefore been appointed to consider the matter of obtaining a publication fund.

The Committee has suggested and the Council has voted that a publication fund be formed by annual contributions of ten dollars, for such period as individual subscribers may designate.

These subscribers will be enrolled as members of the Society, and will receive all its publications issued after the date of their subscriptions, including The Journal and Memoirs.

A list of the annual subscribers will be printed annually in The Journal and in each Memoir, as long as their subscriptions continue.

The outlay of money obtained in this way will be under the direction of a Committee annually appointed; and the fund itself will be under the financial management of the Treasurer and Council of the Society.

Persons who are willing to assist in the formation of the proposed fund will please send their names to the Permanent Secretary; or remit their contributions directly to the Treasurer.

COMMITTEE ON PUBLICATION, 1894.

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ALEXANDER F. CHAMBERLAIN, Worcester, Mass.
STEWART CULIN, Philadelphia, Pa.
J. OWEN DORSEY, Washington, D. C.
DAVID P. PENHALLOW, Montreal, P. Q.
THE PRESIDENT, SECRETARY, and TREASURER of the Society.

EXTRACTS FROM THE

By-Laws of the American Folk-Lore Society.

ART. I. *Name.* The Name of this corporation shall be The American Folk-Lore Society.

ART. II. *Objects.* The Society shall have for its object the study of folk-lore in general, and in particular the collection and publication of the folk-lore of America.

ART. III. *Membership.* Persons interested in the study of folk-lore, or who desire to aid the Society in its work, are eligible to membership. There shall be four classes of members, namely, Patrons, Honorary Members, Life Members, and Members.

(1.) Members shall be elected by the Council. (2.) Members paying to the Treasurer fifty dollars in one payment shall be designated Life Members. (3.) Persons paying to the Treasurer five hundred dollars in one payment shall be designated Patrons. Patrons, Honorary Members, and Life Members shall be exempt from annual dues, and shall enjoy all the privileges of members.

ART. IV. *Annual Dues.* The dues of members shall be three dollars per annum, payable on the first of January in each year.

ART. V. *Officers.* The officers of the Society shall be as follows : a President, First Vice-President, Second Vice-President, Corresponding Secretary, Permanent Secretary, Treasurer, Curator, Nine Councillors.

ART. VI. (1.) *Council.* The nine Councillors, together with the seven other officers above named, and the presiding officers of the local branches, shall constitute the Council of the Society. The Council shall conduct all the affairs of the Society, including the finances, the admission of members, the business of the meetings, and the issue of publications.

ART. XI. *Local Branches.* Local branches may be organized, with their own independent officers and regulations, by members of the American Folk-Lore Society, provided the organization is approved by the Council. The presiding officers of local branches shall be *ex-officio* members of the Council of the American Folk-Lore Society.

ART. XII. *Amendments.* These by-laws may be amended at any Annual Meeting of the Society, by a two thirds vote of those present, provided the proposed amendments are approved by the Council, and provided further that, after such approval, notice of the proposed changes be sent by the Permanent Secretary to each member of the Society at least three weeks before the meeting at which the proposed amendments shall be acted upon.

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